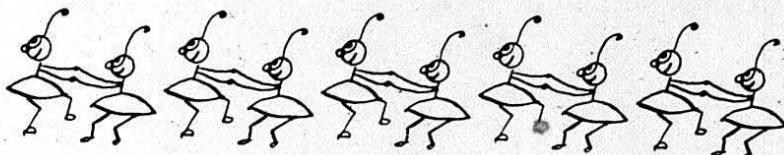


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VOL. 2. No. 9.

LOS ANGELES, CAL., FRIDAY, MAY 7, 1915.

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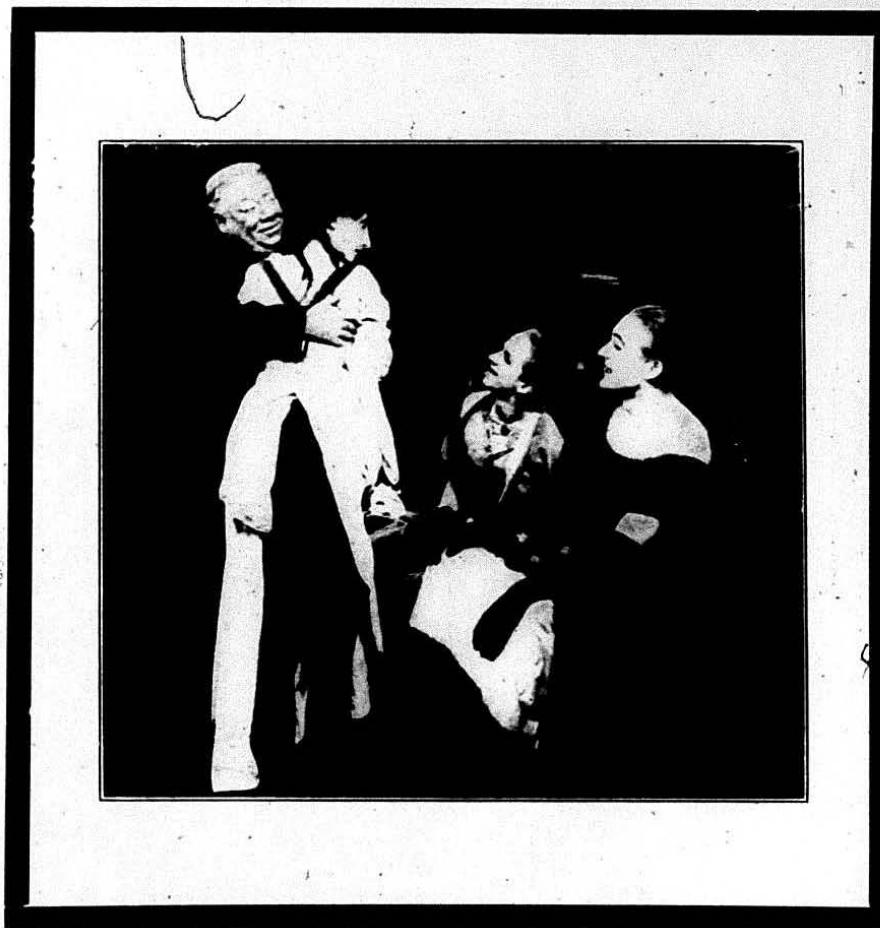
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New York Motion Picture Co.  
Santa Monica, Cal.



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Business Manager of Four Companies at  
Universal City, Cal.



ERNEST SHIELDS

one of the most popular players on the Screen now  
playing in "The Broken Coin." Direction  
Francis Ford



HELEN LESLIE, Leads

Direction Frank Lloyd, Universal City, Cal.

# The Late Mayor Gaynor's Censorship Veto

Text of His Honor's Letter to the Board of Aldermen on  
the Picture Ordinance

CITY OF NEW YORK.  
Office of the Mayor.

December 27, 1912.

To the Honorable the Board of Aldermen:  
Gentlemen—I return disapproved the proposed ordinance, No. 89, entitled:

"An ORDINANCE relative to motion picture theatres." I am constrained to do this because of the provisions therein creating a censorship. It is provided that the Board of Education shall appoint one or more censors to examine all motion pictures in advance and determine whether they shall be exhibited or not.

It has been the understanding in this country that no censorship can be established by law to decide in advance what may or may not be lawfully printed or published. Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase "the press" includes all method of expression by writing or pictures. In past ages there were censorships to decide what might be published, or even believed. Every Christian denomination has at one time or another been subjected to such censorship. The few were very anxious not to give freedom of speech or of the press. They thought the many were not fit for it. They therefore set themselves up as censors and guardians over the bulk of their fellow men. The center of thought was then among the few, and they were very anxious to keep it there. But in the course of time, in spite of all opposition, the center of thought began to pass from the few to the many, where it is today. It was then that censorships, and all interference with freedom of speech, of the press and of opinion, began to give way by degrees, until in the end of all of them, at all events, eventually were abolished. And that is now substantially true under all free governments throughout the world.

In our fundamental instruments of government in this country, which we call constitution, we expressly guaranteed from the beginning free speech and a free press, and prohibited the passing of any law abridging the same. The provision in the constitution of this state on that subject, which is substantially the same as the like provision in the constitution of the United States, and also of the states generally, is as follows:

"Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

So universal has been the opinion that these constitutional provisions abolished all censorship of the press, and forbade them in the future, that I have been able to find only one attempt in this country to set up such a censorship before this one of yours. Our constitution provision plainly is that publications whether oral, or printed, or by writing, or by pictures, shall not be restrained in advance, but that every one shall be free to speak or publish what he sees fit, subject to being prosecuted afterwards for libel, immorality, obscenity or indecency therefor. There seem to be a few among us who wish us to retract our steps, and resort to censorships again in advance of publication, and make it a crime to publish anything not permitted in advance by the censor. Do they know what they are doing? Do they know anything of the history and literature of the subject? Do they know that the censorships of past ages did immeasurably more harm than good. Do they ever stop to think that such censorships now would do even more harm than they did in past ages, in comparison with what little good they might possibly do? I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read, or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure literature or reading matter. Is not that enough? If anyone does this he commits a criminal offense and may be punished therefor.

If this ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal. Are you of opinion that you have any such

power as that? If so, you should probably begin with the newspapers, and the so-called high class theaters. Once revive the censorship and there is no telling how far we may carry it. These moving picture shows are attended by the great bulk of the people, many of whom cannot afford to pay the prices charged by the theaters. They are a solace and an education to them. Why are we singling out these people as subject necessary to be protected by a censorship? Are they any more in need of protection by censorship than the rest of the community? That was once the view which prevailed in government, and there are some among us, ignorant of or untaught by past ages, who are of that view now. Are they better than the rest of us, or worse?

When I became Mayor the denunciation of these moving picture shows by a few people was at its highest. They declared them schools of immorality. They said indecent and immoral pictures were being shown there. I personally knew that was not so. But I had an official examination made of all the moving picture shows in this city. The result was actual proof and an official report that there were no obscene or immoral pictures shown in these places. And that is the truth now. Wherefore then is all this zeal for censorship over these places?

The truth is that the good, moral people who go to these moving picture shows, and very often bring their children with them, would not tolerate the exhibition of obscene or immoral pictures there. A place in which such pictures were exhibited would soon be without sufficient patrons to support it. At all events, the criminal law is ample to prevent the exhibition of such pictures. I have asked these people who are crying out against the moving picture shows to give us an instance of an obscene or immoral picture being shown in them, so that the exhibitor may be prosecuted, but they have been unable to do so. What they insist on is to have the pictures examined in advance, and allowed or prohibited. That is what they are still doing in Russia with pictures and with reading matter generally. Do they really want us to recur to that system?

Perhaps I should say I understand that comparatively few of your honorable body are in favor of the censorship. Many of you voted for the whole ordinance in the belief that the Mayor has the right to veto the censorship provisions and left the rest of the ordinance stand. But I find that the Mayor may not do that. The censorship provisions are not independent of the rest ordinance, but interdependent and so connected therewith that the whole ordinance must stand or fall as a whole.

I trust you will pass the ordinance which the commission prepared. It safeguards these most important and wholesome places of amusement physically and morally.

Respectfully,

W. J. GAYNOR,

Mayor.

## ERNEST SHIELDS RETURNS TO FRANCIS FORD CO.

After having played comedy leads at the head of his own company under the "Joker Brand," for the past year, Ernest Shields has returned to Director Francis Ford of the Universal Company.

Mr. Shields gave a most wonderful performance during the showing of the famous Universal serial "Lucille Love" in which he played the role of "Thompson."

Before entering Motion Pictures he had quite an extensive experience on the legitimate stage, which began in 1903 with the Bush Temple Players Stock Co. This engagement had a duration of three years, during which time he advanced from call boy to stage manager. For two seasons he was recognized with a dramatic company, playing the version of "Parsifal," and later joined the Shuberts and numerous other stock companies throughout the United States.

He took his first engagement in Motion Pictures in 1909 to become a member of the Vitagraph Co. He left them after one year to go with the Melies Star Film Co. in San Antonio, Texas, where he made the acquaintance of

his present director, Francis Ford. The lure of the footlights returned him soon for five more years, to the legitimate stage, of which the last eighteen months he played with the Taylor Granville Co., over the Orpheum Circuit in the sketch "The System." Mr. Shields is the originator of the English Reporter in the above act and scored in it one of the biggest successes. This act travelled over the entire Continent, and upon its return to the United States, came to California, where Mr. Shields found a greater opportunity in Motion Pictures, as he formerly had found. He visited Director Francis Ford at the Universal studios and joined him immediately as one of the principals for the serial of "Lucile Love."

When Mr. Ford announced that another serial would go under production, Mr. Shields offered his services to his old director in preference to heading his own company, which offer was gladly accepted. He is now playing one of the principal parts in the "Broken Coin" serial, by the pen of Miss Grace Cunard, under the direction of Francis Ford at Universal City, Cal.

If you are in doubt, as to who is to be featured in your company, ask General Manager Magie, and he will tell you without introduction.



THOMAS CHATERTON

Thomas Chaterton, one of the foremost directors and producers of Kay-Bee Broncho and Domino Films recently fell heir to a Locomobile Roadster which he drives each day to and from the studio. Previous to this, Chaterton has always been much opposed to speeding, but lately all his friends have quit calling him "Tom" and have substituted the name of "Barney."

#### WORTHINGTON PRODUCES FIRST PICTURE

Congratulations are in order for William Worthington. Oh, no! He is not again a proud parent. This time he has been handed what has heretofore been known as the Turner Special Feature company and told to go ahead and make pictures. No one knows yet whether this is to be permanent or not. The company has been after Mr. Worthington for the better part of a year now trying to get him to undertake film direction. To all their arguments, however, he has always smilingly suggested that he has not yet had the necessary experience.

In the production of the "Black Box," however, Mr. Turner took him in hand and made him work as director what time he was not in the scene in hand. And at the close of the serial, he shoved the company at him, told

him he was going to direct Hobart Bosworth and said, "Here's your company; go ahead and make some pictures."

Well, there was nothing left for Worthington to do but obey orders notwithstanding his bashfulness and modesty. So he has taken over the former Turner company for the time being at least, and is at present busy with the production of "Jackals All," a two reel drama which has a strong punch and is a good deal out of the ordinary. The cast includes the regular members of the old Turner aggregation, Herbert Rawlinson, Anna Little, and Mr. Worthington himself.

All his friends (which means everyone who ever met him) are wishing Mr. Worthington every kind of success and from the way he has taken hold of things, there is small question but that he will achieve it particularly with such a company as he has to work with.

#### CAPITAL FILM MFG. CO TAKES FAMOUS PLAYERS STUDIO

##### Bruce Mitchell to Direct Multiple Reel Comedies

A new company for the production of multiple reel comedy features has been formed in this city and has begun production at the Famous Players studios in Hollywood, which was formerly built and occupied by the Oz Film Co.

The new venture is named the Capital Film Corporation with the following officers: Wm. Parsons, President; Dr. Bain L. Tasker, Vice-President; Bruce Mitchell, Managing Director.

Mr. Mitchell, who has formerly been connected with the Crown City Film Co., in Pasadena, has taken over his former leading woman, Miss Rena Rogers, who has been featured in "Thistle" Films, and his assistant, Mr. Wm. Seiter. Other prominent players have been signed up in the East and are on their way to the coast. Mr. Dewey Calleway, formerly manager and scenario editor of the Crown City Film Co., is also with the Capital Film Co., and has written in collaboration with Mr. Mitchell the first of multiple reel comedies under production.

The company will hereafter buy their scenarios, which must be strictly legitimate comedies, no slaps, and may be from two to five reels.

Concerning their release we are informed that it will be with a first class program to be announced in the very near future.

#### MACK SENNETT'S VACATION

The Kessel brothers, Charles and "Addie" have been busy at the Keystone studio in Edendale during the past two weeks, arranging business details. "Addie" as he is familiarly known among his friends, or Adam, Jr., as it is printed on his stationery, has been on the coast for several months and Charles came out a fortnight ago. They agreed last week that Mack Sennett had been working so hard that he needed a vacation. Sennett remonstrated, but was finally persuaded to take a automobile tour and to remain away until thoroughly rested. He left Edendale in his car at eight in the morning and the Kessels congratulated themselves that they had at last succeeded in convincing the Keystone Managing Director that he should take a vacation. At five thirty the same afternoon Sennett drove up to the studio. "Addie" Kessel was just leaving for his dinner. "What's the matter?" he exclaimed; "didn't you get started?" Sennet smiled. Started, he laughed. "Why have had my trip and am back. Had a great trip—feeling fine. I drove to Riverside and back and have ideas in my mind for three new stories. Glad I took a vacation; but I'm gladder to be back." And that afternoon's drive is Mack Sennett's summer vacation.

#### JACK KERRIGAN UNDER PHYSICIAN'S KNIFE

J. Warren Kerrigan, the popular star at Universal City, was today operated upon at one of the Los Angeles hospitals for an internal disease of long standing. Although Kerrigan has long been aware that all was not well with him, contrary to the advice of physicians, he delayed the unpleasant day of reckoning as long as possible with the result that when he decided to have it attended to, he had lost so much blood that it was considered doubtful for a time whether he would recover. Advices received several hours after he left the operating table were encouraging and the surgeons now announce that he is doing as well as could be hoped for.

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**HENRY KING PLAYS OPPOSITE RUTH ROLAND  
IN "WHO PAYS" SERIAL**

Henry King, the handsome and accomplished motion picture actor who is starred with Ruth Roland in the Balboa-Pathe series of twelve dramas, each pulsating with human interest and propounding vital questions of life, is of the particular build and appearance that meets the general conception of what a matinee idol should be. From the top of his head to the soles of his feet he is a man's man with due reverence and regard for the opposite sex. His southern chivalry comes to him naturally because he was born in Christiansburg, Virginia, and received his education at Roanoke.

The stage attracted him at an early age and, notwithstanding the objections of his family he joined the Arnold Stock Company and toured the South. The following season he played juvenile leads in the Osman Stock Company and went over the same territory traversed during his first theatrical engagement. Developing rapidly he was chosen by Anna Boyle Moore to support her in a repertoire of Shakespearean plays, the most successful which "As You Like It," and "Romeo and Juliet."

One season with the College Theatre Stock Company in Chicago and he determined to face the great theatrical lions in New York. He was fortunate in being favorably received, and, after two weeks in the American metropolis was cast as John Glennon in "The House of a Thousand Candles," which was giving its premier performance, and at the Hackett theatre. On the road this play was a splendid money-maker due largely to Henry King's conscientious and convincing work.

For a time after this he devoted his talents to stock engagements, playing successively in Buffalo, Scranton, Grand Rapids, Jacksonville and New York City. When Henry W. Savage produced "The Devil," he ran his discerning eye over a long list of eligibles and decided that Henry King was the man he wanted for "Karl Mahler." His choice was a happy one. Henry King was a sen-



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His choice was a happy one. Henry King was a sen-

sational hit from the beginning and he remained with this company an entire season.

The next year he assumed the character of "Jefferson Ryder" in the "Lion and the Mouse," and appeared under the management of the lamented Henry B. Harris who went down with the *Titanic*. When this play was put on the shelf Henry King signed a contract stipulating that he was to be featured with Janet Waldford in "Graustark." In this famous production he scored so heavily that he was sought to play the part of "Louis Neville" in "The Common Law." After a record-breaking run this organization disbanded and Henry King's mind centered upon moving pictures. Lubin picked him to play leads and sent him to California, where, he became a part of the Lubin Western company. Nearly eighteen months ago he joined the Balboa Company, of Long Beach, California, under a three years' agreement. During his association with the Balboa Company he has appeared as leading man, with brilliant success in more than sixty photo-plays, all of which have been approved by exhibitors and public everywhere. In view of the painstaking and intelligent manner in which he interpreted every role assigned to him, it was to be expected that he would be starred with Ruth Roland in the Balboa Company's "Who Pays" series of twelve three-reel dramatic masterpieces. His delineation of the difficult characters in "The Price of Fame," "The Pursuit of Pleasure," "When Justice Sleeps," "The Love Liar," "The Feminine Law," "Today and Tomorrow," and "Houses of Glass," are revelations of true histrionic ability and show Henry King at his best. The eighth of "Who Pays" series will be "Blue Blood and Yellow," and the ninth, "The Fruits of Folly." The titles of the remaining three have not been decided upon, but they will maintain the high standard set by their predecessors, and when the series is finished, and the American people have had an opportunity to pass judgment, the verdict will place Henry King among the foremost motion picture actors of the day.

**LEWIS J. CODY, NEW LEADING MAN AT  
INCEVILLE**

**Makes Acquaintance of Several Officers of the Law**

Lewis J. Cody, the new leading man of the Kay-Bee Broncho and Domino forces, who will make his debut as a New York Motion Picture player with Bessie Barriscale in "The Mating" enjoyed a prolonged giggle at the expense of Los Angeles' policemen last week. He went to the Santa Fe depot to claim his automobile—a gaudy, yellow-colored gunboat model—which had just arrived from New York.

Scarcely had he driven a block when a stout officer of the law intercepted the journey to the beach. Cody was placed under arrest for driving without a license—a car license—but the officer did not take him to the station. He served him with summons to appear in court later. A block farther on another blue-coat stopped him and proceeded to serve him with a legal mandate.

An explanation resulted in his immediate release and an apology on the part of the "cop." At Broadway and Sixth street a third "flat-foot" halted the progress of the rakish roadster. This nettled the otherwise merry Cody. So he hied to a print shop, had a sign printed and adjusted it to the radiator of his machine. It read: "Never mind! I've been pinched three times already."

**THOS. H. INCE RECEIVES THOUSANDS OF CONGRATULATORY LETTERS ON "SIGN OF THE ROSE."**

Thomas H. Ince, director-general of the New York Motion Picture Corporation is laboring, this week, under a veritable avalanche of congratulatory letters, commending him on the instantaneous success of his latest and greatest production "The Sign of the Rose"—the combination of silent and spoken drama in which George Beban appeared for the first time, April 12, at Clune's Auditorium, Los Angeles.

The written compliments came from "all sorts and conditions of men" and each contained the same enthusiastic expressions of opinion that "The Sign of the Rose" is a triumph for the photoplay industry.

## Inceville Notes

**Many picturesque scenes** of the original Japanese fishing village, which graces the Pacific coast in the vicinity of Inceville are incorporated into "Her Easter Hat," a forthcoming two reel offering of the New York Motion Picture Corporation on the Mutual Program. The story deals with a theme of intense human interest and the backgrounds furnish additional attractions. The inhabitants of the village, of course, do not appear in the scenes, for the story is laid in New England, but fifty of the Kay Bee players are shown.

**A ridiculously funny scene**, depicting a pool shark frisking "Shorty" Hamilton of all his earnings, is a feature of "Shorty's" Trouble Sleep," a forthcoming comedy release of the New York Motion Picture Corporation, on the Mutual Program. In the scene, Jack Nelson, as the shark, makes all the balls roll into the pockets at one full swipe of his cue. Some claim it is an illusion, but Nelson maintains it was done by pure and unalloyed skill.

**Leona Hutton** gives a touching interpretation of a woman whose conscience is torturing, in "Hostage of the North," a forthcoming two reel release of the New York Motion Picture Corporation starring Walter Edwards. Miss Hutton plays the part of the young widow, who steals a bag of nuggets from her benefactor, in the hope of supporting her baby. When her conscience gets in its deadly work, she returns the treasure. Miss Hutton ignored no opportunity to take advantage of dramatic situations.

**Estelle Allen**, the newcomer to the ranks of the New York Motion Picture Corporation displayed her athletic ability recently when she was working under the direction of Jay Hunt in "Her Easter Hat," a forthcoming release on the Mutual Program. Miss Allen played the part of Molly, a fisher girl, who battles with robbers when they attempt to ransack her father's home. Two of the huskiest men of the studio were used as the intruders, but Miss Allen—small as she is—put up a remarkably realistic fight.

### KEYSTONE FILMS IN INDIA

Hampton Del Ruth, managing editor of the Keystone Film company's scenario department, recently received a letter from a friend in Calcutta, India, regarding a Keystone film which he had seen in that city. A portion of the letter follows:

"I have heard nothing from you or of you since I met you in Delhi while you were making a tour of India just after leaving college. Last week I saw a comedy issued under the Keystone brand in which that little incident that occurred to us on that memorable evening that we enjoyed together in the bungalow of the gentleman from Bombay was used. Either you wrote the story used in the film or it is a remarkable coincidence. If you ever receive this let me know as I am much interested." Mr. Del Ruth replied at once, telling of his connection with the Keystone company and that the film in question was written upon a foundation of the incident referred to. It was a narrow thread upon which to trace a friend whom he had not seen for over ten years.



Building the interior of the United States senate chamber on the main stage at the Kay-Bee, Broncho and Domino studios for use in

### "THE MAN FROM OREGON"

a big political story now being produced by the New York Motion Picture Corporation.

### INCEVILLE REPRODUCES UNITED STATES CHAMBER FOR "THE MAN FROM OREGON"

The biggest "set"—both in point of size and cost—that has ever been used at Inceville is being built this week at the studios of the New York Motion Picture Corporation in the Santa Monica mountains. It is the "set" depicting the United States senate chamber which will be employed for some of the important scenes in "The Man From Oregon," a powerful five reel story of love, politics and intrigue that is being filmed under the direction of Reginald Barker.

Rather than risk the ignominy of a mistake, pains are being taken by Stage Manager Tom Brierly to make the "set" a detailed duplicate of the Washington meeting place. To obtain absolute realism, the aid of photographs was invoked. Authentic pictures of the senate chamber were provided by the department at Washington and these were enlarged to many times their natural size.

In this way, Brierly has been able, accurately to prescribe just what was needed for the setting. Even the egg-and-dart architecture is being copied and carved on the desks and walls. Seventy desks will be used in the scenes. These are being manufactured at the studios as are all other appurtenances. It is likely the scenes within the senate chamber will be filmed next week.

Howard Hickman and Clara Williams are to be co-starred in "The Man from Oregon," while Hershel Mayall will have the difficult role of the "heavy." The scenario is by C. Gardner Sullivan and Thomas H. Ince.

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SMYTHE ADDISON

Who has joined the Staff of Scenarists at  
Universal City.

## Universal Notes

**Advices received** via cable from England, announce that Ruth Ann Baldwin of the Universal scenario staff who left Los Angeles Christmas for London, where she was to work with E. Phillips Oppenheim in the preparation of the "Black Box" serial, has completed her work there and has left London for New York. No date has yet been fixed for her arrival at the studios but it is expected that she will be here before ten days have elapsed.

**Louis Scherer**, location manager for the Universal Film Company, has left the company studios at Universal City for Randsburg, Calif., on the edge of the Mojave desert, where he is to make arrangements with the owners of the "Yellow Astor" mine for the use of their workings and equipment in the production of Hobart Bosworth's forthcoming four reel feature.

The "Yellow Astor" is regarded as one of the best known and richest gold mines in this country, and there seems to be small doubt as to Mr. Scherer's ability to secure the necessary permission in view of the fact that for many months he worked in the mine as chief electrician. He is also a personal friend of the Birchens who own the property and he expects to return with all necessary permits for the company to move onto the location and start to work.

**Francis Ford** seems to lie awake nights figuring out new buildings and one thing and another that he can order stuck up right in the way at Universal City. So far he has managed to get things so generally mussed up with his "Broken Coin" sets that it needs a search warrant to find one's way around the lot and (he says) the worst is yet to come. Not satisfied with sticking up sets all over the ranch, he has finally run up three stories of scenery squarely in front of the window of General Manager Magie's office, so when Mr. Magie wants to see he has to climb down stairs and crawl out under a tree somewhere. "It's all for art's sake," however, so no one complains and the sets keep on going up.

**Jacques Jaccard**, former director of the Kerrigan-Victor company, and who left the Universal company some time ago to direct the production of a big serial feature for another company, has returned to the Universal fold again to resume the duties of director under the new management. No cast has been named for Mr. Jaccard's company as yet.

In the "Black Box" serial, Anna Little gave Herbert Rawlinson some hard work the other day. The scenes were in the water, and Anna, although a good swimmer, is not a strong one, and the current being very strong, she was taken out of the vision of the camera several times, and Rawlinson had to steer her back to be rescued properly without appearing to be doing so. Rawly is a fine swimmer and got away with it, but Anna says she infinitely prefers bathing in the proper costume and not with all her duds on.

**Phillips Smalley and Lois Weber** are completing their big feature, "Scandal," in which they both appear. Phillips has one of those well-dressed parts which suit him so well, and Lois Weber appears to her usual advantage, and both gave sterling performances as usual. The very name of the play suggests what the Smalleys can do with such material, and they miss very little. "Scandal" will cause as much comment as "Hypocrites," but as everyone is clothed, the sensation mongers will be able to devote more of their press matter to the sterling acting than "the naked truth."



## Mutual Notes

**Giles Warren**, late of the Selig production staff, and previously with Lubin, Victor, and Whitman Features, has enlisted as a member of the Reliance and Majestic studio.

For Warren's initial effort he is staging an original one reel dramatic subject—by name, "Gridley's Wife"—and in it the principal parts are enacted by Thomas Wilson, Claire Anderson, and Raymond Wells. The story in proper deals with a United States Marshal, his wife, and a secret service agent.

Giles Warren has quite a reputation as a talented motion picture producer and author, and his Mutual pictures should be a little different from the ordinary present day releases.

**Dorothy Gish**, the little madcap at the Griffith-Mutual studio, is endeavoring to become a motorist, and intends purchasing an automobile when she becomes a full fledged chauffeur. As yet, Dorothy has been very successful; she only almost hit four people and two trees. She is now in Mary Alden's class, for Miss Alden does quite a good bit of missing when driving her Stutz.

**Bobby Fuehrer**, who is portraying the part of "Bill," the office boy, in the Paul West serial of office boy stories, is the official war correspondent at the Griffith studio. Bobby, who is still a youngster, but in years only, can tell you all the details of the previous day's battles. He is of the opinion that Germany, despite her poor fighting ability, will finish victor in the great struggle.

**Ralph Lewis** is being represented in Los Angeles. At one theatre, D. W. Griffith's "The Birth of a Nation," is being exhibited, in which he portrays the great part of "Stoneman," and at another theatre, the Reliance Mutual Master Picture, "The Outcast," in which he enacts the prominent part of the Judge, is playing.

Ralph Lewis deserves all the praise that is being bestowed upon him by the Los Angeles critics, for he has proven in recent Griffith features that he is an excellent actor.

**Wallace Reid**, the dashing Reliance Majestic leading man, is receiving many letters from admirers in which they speak of his late performance as "Philip" in the Mutual Master Picture, "Enoch Arden." His characterization was a very impressive one. Lillian Gish played Annie Lee, and Alfred Paget was "Enoch Arden."

**Irene Hunt** does more things for the Mutual pictures in which she appears than to just render interesting characterizations in same.

This time when she learned that a story dealing with mountaineers was in preparation for her, Miss Hunt spent a day seeking unused locations in the California mountains. Although it is necessary for you to walk seven miles to reach there, the locations are so good that her director, F. A. Kelsey, and fourteen players for some scenes in "The Man of It," by Chester B. Clapp, are on their way to Miss Hunt's selected spots in the mountains.

**Jack Conway**, who scored recently as the Mac Marsh attorney in the Majestic Mutual Master Picture "The Outcast," is very fond of raising chickens. His most recent report is that he has added fifty more chickens to his already large poultry crop. The greater part of his morning's mail is composed of poultry catalogues. It is said that he has a new kind of incubator in mind.

**Elmer Clifton** finds much amusement in his Carnation rumabout that he recently was awarded with, as the result of a prize raffle. Clifton was always known to be an unusually lucky individual and since joining the Reliance and Majestic studio, has won many prizes. For the present he is playing a principal role in the Mutual Master Picture "The Fox Woman" from the novel of John Luther Long. As "Phil Stoneman" in D. W. Griffith's "The Birth of a Nation" Clifton renders a very pleasing performance. His many stories of his early days on the stage would make sparkling comedy picture themes. However, Clifton despite his luck has had four tire blow outs in one week and his engine has only been overhauled three times.

The most recent addition to the directors' staff at the Griffith-Mutual studio is in the person of Ray Meyers. His first Mutual picture is a one-reel Reliance subject, "Mike's Eloement," a light comedy drama in which Violet Wilkey, the talented Mutual child actress, plays a prominent part supported by Harold Goodwin, Fred Burns, and Pearl Sherwood.

For the past three months Ray Meyers has been playing leading parts in Reliance and Majestic photoplays, and Frank E. Woods, manager of production, awarded him a director's berth in appreciation for his earnest endeavors.

Before joining the Mutual, Ray Meyers was affiliated with Universal and New York Motion Picture Company.

"Eleven Thirty P. M." is the title of Director R. A. Walsh's latest Majestic melodramatic photoplay, and it is being filmed in two reels. A murder that takes place at 11:30 P. M. plays a principal part in this well worked two-reel scenario.

The clue is an impression from a mangled finger. However, suspicions are cleared and an old farmer is found to be the murderer. The cast includes Al W. Filson, Eric Von Ritzau, Loretta Blake, George Walsh, Sam De Grasse, and Curt Rehfeld.

## Keystone Notes

**Mack Sennett**, managing director of the Keystone Film Company, was offered a fabulous price for his cup-winning Airedale dog this week but refused to part with it. It is a beautiful specimen of this distinguished breed and is a great pal of Sennett's, frequently being seen sitting beside him in his racing car while going at a speed that we do not care to mention as it is not our intention to start any argument with the racing cops.

**Charles Murray**, formerly of the team of Murray and Mack, and now a member of the Keystone comedy forces, played throughout Ireland some years ago and made a distinct hit. He is frequently in receipt of letters from that country and who compliment him on his work on the screen.

**Roscoe Arbuckle**, has been playing a part which necessitated wearing a feminine costume similar to that worn



**HARRY McCOY**

in "Charlie's Aunt." A few days ago a group of visitors were watching the making of some of the scenes at the Keystone studio when one of them, a near-sighted woman of middle age, approached Arbuckle and said, "Pardon me, madam, but how do you manage to get about so nimbly with your great weight?" Roscoe tried to talk but was unable to do so from laughter and the woman was considerably taken back when she learned her mistake.

**Roscoe Arbuckle**, Keystone fat boy and director of his own comedies, is an insatiable automobile fan. He has been driving a car that was regarded as one of the best owned by motion picture actors in Los Angeles but, not satisfied, he sold it last week and purchased a new machine for size, speed and grandeur has all comers beaten before they arrive. Roscoe, Mrs. Arbuckle (Minta Durfee), and their prize winning bulldog, Luke, are to be seen on the streets of Los Angeles or at the beaches every night after the day's work is done, and the rank among the most popular photoplayers (Luke included) in California.

**Hampton Del Ruth**, managing editor of the Keystone scenario department, has made several changes recently in the personnel of his staff. Harry Wulze, Frederick Palmer and William Campbell are the only original members of the department that remain, and those who are no more have been replaced by others to fill the gaps.

Among the Keystone directors who are working under the general supervision of Managing Director Mack Sennett at the present time are: Dick Jones, Walter Wright, Roscoe Arbuckle, Del Henderson, Charlie Avery, Frank Griffin, and Ford Sterling. These men and their companies, aided and abetted by the scenario staff under Hampton Dell Ruth, are kept busy supplying the demand for Keystone comedies.

**Owen Moore** appeared on one of the Keystone stages last week attired in the latest word in evening clothes, just in time to receive a drenching. An overhead tank of water that was prepared for a comedy scene burst just as Mr. Moore walked beneath it and he got the whole force of the falling water. One dress suit was ruined and one temper slightly ruffled by the accident.

**Mack Swain** has a new fad. He has found a swarm of bees in his yard recently and hastened into Los Angeles from Edendale, bought a hive, and managed to get the swarm safely housed. The insects went to work at once and "Ambrose" Swain is so pleased with their honey-making activities that he is contemplating the purchase of several more hives and the bees to fill them.

**Ford Sterling**, Frank Griffin and Roscoe Arbuckle were all making pictures at the beaches near Los Angeles when the severe storms that have been sweeping the coast started. They stayed with it and finished under great difficulties.



## Tom Mix Injured at Los Angeles Rodeo

We are just receiving the sad news that Tom Mix, producer and expert horse man of the Selig Co., has been hurt at the Rodeo grounds on Wednesday evening with eight other Western performers.

This happened just as Col. Selig was leaving for the depot to depart for San Francisco. Mr. Selig immediately returned, rushing to Mr. Mix who in the meantime had been taken to the Sisters' Hospital, where numerous broken bones were located.

Later reports state that Mix is resting as easy as it could be expected under the circumstances, but will undergo a thorough examination this morning.

**Adam Kessel, Jr.**, and his brother, Charles, president and secretary respectively, of the Keystone Film Company, left for New York on Wednesday after a business trip to the Edendale studios.

**May Busch** has received much favorable comment for her excellent work in a number of recent Keystone releases.

## Attention

### Film Manufacturers.

Six Miles, 20 Minutes from Broadway

New Concrete Building with  
large surrounding land

For Rent or Sale.

Address: Mr. Bernstein or Owner,  
care Photoplayers' Weekly.

## Selig Notes

### MOVIE EASTER OFFERING

#### Given Thomas Santschi Whose Car is Decorated with Flowers

Director Thomas Santschi resembled a novel Easter offering on his way home the night before Easter. He was inveigled into stopping at a prominent hotel upon an errand which seemed trifling. When he emerged the Selig star discovered that his roadster had been decorated from radiator to the rear wheels with dozens of Easter lilies. Santschi has been unable to locate the unknown donor of the beautiful gift.

#### HEFFRON TO DIRECT

T. N. Heffron, the well known director of feature picture plays, arrived in Chicago this week to join the Selig Polyscope Company as producer of Selig Red Seal Plays. Mr. Heffron has directed many of the Famous Players productions and has also produced in the past, many notable successes for Thanhouser, Biograph, Klaw & Erlanger Motion Picture Company, etc. Mr. Heffron will succeed Lawrence Marsten who has been producing multiple reel dramas at the Selig Chicago studio.

#### HAD A BIRTHDAY

Thomas A. Persons, general manager of the Selig coast studios, had a birthday but concealed the fact and the number of years he has been "in our midst."

## Biograph Notes

**Miss Irma Dawkins** is without a doubt one of the most charming leading women in motion pictures today. Under the able direction of Edward Morrissey she is now doing some splendid work at the Biograph studio.

**Miss Augusta Anderson** and Charles Perle continue their high standard of work. With excellent talent it is not hard for Director George Rhems to turn out some very wonderful pictures. He is ably assisted by Robert Nolan.

**Raymond Nye** who played for one year with Warren Kerrigan of the Universal studios is still with Director J. Farrell McDonald.

**Lloyd Whitlock** with the Biograph Co., is a young man with a brilliant future before him. His handsome features are combined with a charming personality which is bound to bring him to the front.

**Miss Irene Hume**, the well known Biograph ingenue and one of the most beautiful girls at the studio is now working under Director Wray Physioe.

**Fred Kallgren** of the Biograph Co., one of the best known of old-time legitimate actors, is now working under Director Rhems.

**Gordon Russell** claims that his long experience on the dramatic stage is responsible for his success on the screen. He is now working under Director O'Sullivan.

**Marie Newton**, the winsome "Princess Marie" of the Biograph studio continues her brilliant work for the screen under Director George Morgan.

**Frank Newberg**, kindly notice, that we are still waiting for our wedding invitation. If we should not hear from you very soon it will look, as if we would have to make an appeal to Miss Novak, and it is a long way to Universal City, so be reasonable.

#### BURBANK CONGRATULATES MABEL

**Luther Burbank**, the floriculture and horticulture wizard, recently visited Los Angeles and while there made a special trip to the rose gardens owned by Miss Mabel Normand, "Queen of the Movies." The dainty Keystone star proved a charming and interesting hostess to Mr. Burbank, who spent several hours with Miss Normand among her choice collection of roses and, after completing his inspection of the gardens at Chateau Normand, expressed the opinion that Miss Normand has one of the best collections of roses in the world. He was profuse in his congratulations and Miss Normand feels that her efforts in gathering together her many varieties of cuttings has been well rewarded.

## FRANK M. WILTERMOOD STATES HIS SIDE OF THE CASE REGARDING SCENARIOS

### The Photoplayers Weekly Receives Letter From Well-Known Writer Explaining His Position in Regard to Scripts Sent by Amateurs.

Editor of The Photoplayers Weekly:

Esteemed Sir:—Inasmuch as you have printed a statement by Mr. H. M. Horkheimer, of The Balboa Amusement Producing Company, regarding some scenarios, I respectfully request that you afford me a corresponding equal amount of space to set forth my side of the case, as the statement of Mr. Horkheimer may have impressed some people as being disadvantageous to me.

I resigned my position as scenario editor of the Balboa Company more than five months ago, following about a year's work in that capacity. Several months before relinquishing the work, I originated and carried out a project whereby, as scenario editor of the company, I gave away free to amateur script writers 4,000 pamphlets containing helpful rules on scenario writing. So far as I am aware I am the only scenario editor who thus aided amateurs on such a wholesale plan. And, as a result of my enterprise, several thousand aspiring amateur scribes came to regard me as being their friend.

During the five months since I quit work at the Balboa studios I have from time to time received letters, scripts, propositions and other flattering communications from the many amateurs with whom I became acquainted while conducting my free instruction campaign. On learning some weeks ago of this receipt by me of the documents in question, the Balboa Company sought to have the postmaster at Long Beach turn over to them "all letters for Wiltermood which appear to contain scenarios which might be aimed by the writers to go to the Balboa Company," but I objected to such a course, as I knew that I should myself receive any and all mail bearing my name, no matter what the context might be. I simply took the stand, which I still maintain, that the postmaster at Long Beach, could not, by examining the outside of the letters, determine whether they contained scripts for the Balboa Company or were private communications for me. In all cases, where the envelopes carried scenarios aimed to go to The Balboa Company, I wrote to the senders, told them I was no longer employed by the studios named, and treated the senders fairly and squarely. If I had not done so, the United States postoffice authorities would have acted.

It has been reported that I did not resign my position with the company, but was discharged. Concerning this rumor, I can say very respectfully that I would forfeit \$100 to any designated institution or person able to prove that I did not, of my own volition, resign my work as the scenario editor of the Balboa Amusement Producing Company.

Respectfully yours,

FRANK M. WILTERMOOD.

## LATEST KEYSTONE RELEASES A HUMAN HOUND'S TRIUMPH

A typical Keystone comedy in one reel in which a detective meets with a series of unexpected happenings in his pursuit of a robber, who has stolen a bag of money. A country maiden and her father, who keeps summer boarders as well as tills the soil, have much to do with the success of the picture, and they as well as the others who appear are well cast and get their work over in a highly satisfactory manner.

## GUSSEL TIED TO TROUBLE

Syd Chaplin is seen at his best in this one-reel picture, which was made in the mountains of Southern California. "Gussell" has some experiences with a burro and some robbers and a mountain stream that are quite enough to supply action for three or four ordinary comedies. The support is excellent and the picture is one of the best that Chaplin has ever done.

## OUR DARE-DEVIL CHIEF

This is the first two reel picture that Ford Sterling has done in which he is featured under his own direction since his return to the fold of the Keystone company. He appears in his old favorite character, the chief-of-police, and throughout the two reels of continuous comedy action he is at his best. This is one of the best two reel comedies that the Keystone has released in some time.

## WALTER EDWARDS TRIES EXPERIMENT

### Success Will be Seen in "Hostage of the North"

Walter Edwards, the distinguished character actor now appearing in Kay-Bee, Broncho and Domino Mutual dramas, will soon be seen in a pathetic characterization in "Hostage of the North," a two reel offering just completed under his own direction at the studios of the New York Motion Picture Corporation. Mr. Edwards' appearance in this production will be watched with much interest, because of the absolute absence of make-up on his face. He tried an experiment and it is declared to have been successful.

Mr. Edwards plays the part of Dan Shaw, a gruff miner, who befriends Andrews and his wife, theatrical people, who have been stranded in the Yukon. Andrews dies and the wife works in a dance hall to earn a living for her baby. When discharged, she becomes panic-stricken and steals Shaw's bag of nuggets. He detects her returning them later and when she is asleep he again places them on her doorstep with a note purporting to have come from an old friend of the husband.

Some beautiful scenes depicting the rugged wilderness of the Yukon make the production a thing of photographic value and the acting of Mr. Edwards and his supporting cast sustain the interest of the story. Leona Hutton and Howard Hickman are the other principals. The scenario is by C. Gardner Sullivan and Thomas H. Ince.

## KEYSTONE COACH IN PARADE

Mack Sennett, managing director of the Keystone Film Company entered a beautiful Colonial coach-and-four in the pageant that opened La Fiesta de las Flores in Los Angeles on May 3rd, and it received more favorable comment than any other entry. The coach was covered with gold leaf which shone in the brilliant California sun, and the four horses which drew the coach were pure white with gilded hoofs. The footmen were dressed in Colonial costume, and four beautiful maidens in costume were seated in the vehicle. Mayor Rose personally congratulated Mr. Sennett upon his part in the pageant, and Queen Sybil, Monarch of Southern California, expressed the opinion that the Keystone coach was the most beautiful single equipage in the parade.

## MABEL REFUSES VAUDEVILLE OFFER

Mabel Normand, "Queen of The Movies," and feature comedienne with the Keystone Film Company, was approached by a representative of the largest vaudeville organization in the United States last week and an offer of thirty weeks' engagement at an enormous salary was made. Miss Normand was unable to accept, as she is signed up on a contract with the Keystone company and receives a salary that is quite sufficient to make vaudeville temptations of little account to her. Miss Normand has been with the Keystone organization since it made its first picture in 1912, and is as much a part of the Keystone as a lense is of a camera.

William D. Taylor, the producer, who rose to the very top of his profession in a comparatively short time, and who was until recently directing Carlyle Blackwell in the Favorite Players, Feature photoplays, has accepted an engagement with the American Film Mfg. Company at Santa Barbara, and will start his duties next Monday. Both the American and Mr. Taylor are to be congratulated, for the former is branching out extensively, and preparing for great things, and Taylor has few equals as a producer. Mr. Taylor had the novel experience of having to refuse several splendid offers.

### CLAIRE WHITNEY LEADING LADY IN "THE PLUNDERER."

Dainty petite Claire Whitney, who has appeared in half a hundred photoplays has been selected by the Fox Film Corporation as leading lady for William Farnum, who is slated to appear in a visualization of "The Plunderer," Roy Norton's widely read and discussed novel of the gold fields.

In "The Plundered," Miss Whitney is said to have an ideal role, one which affords excellent opportunities for the display of her versatility.

Miss Whitney has been featured in the billing of such Fox features as "Life's Shop Window," "The Idler," "The Walls of Jericho," "The Girl I Left Behind Me," and "The Nigger."



MYRTLE STEDMAN

### VAN LOAN STORY BY BOSWORTH, INC.

#### Timely Production by Famous Writer Next Release

Just at the time when baseball again comes into its own in the public eye throughout the country, Bosworth, Inc., announces as its next release, "Little Sunset," a story involving the national game by the well known writer, Charles E. Van Loan. This photoplay promises to be one of the most interesting yet released by Bosworth, Inc., and is adapted from the story of the same name written by Mr. Van Loan, who has become famous as an authority on sport and a Saturday Evening Post humorist.

The story is probably one of the most vivid pictures of big league ball players in action ever secured for the motion picture screen, and offers a comedy that is unusually true to life, most of the scenes having been taken in the well known Los Angeles park of the Venice team of the Pacific Coast League. This team's star players appear singly and as a whole throughout the picture and their dashing illustrations of the famous "Hook slide," the "spit-ball," and other tricks of the trade are a distinct exhibition in themselves. A party of professional ball players were invited to the Bosworth studio for a private showing of the photocomedy and showed frank surprise at the correctness with which all the "base-ball stuff" was done.

Mr. Van Loan who is one of the most popular authors of baseball stories in the country, met with an accident just prior to producing this picture, but stood close by the camera throughout the production of the subject supervising the work on crutches.

In the title role appears Gordan Griffith, the celebrated child actor, in one of the most fascinating characterizations yet seen on the stage. Master Griffith is one of the youngest if not the youngest actor appearing before the

motion picture camera today. Enjoyment of "Little Sunset" will not depend upon a knowledge of the game. Any mother or sister, who has ever had a small boy in the family especially when in the most acute stages of "base-ball fever" will feel her heart go out to tiny John W. Jones, "Little Sunset," when he lords it over all creation because he is the pal and chum of Bergstrom, the highest paid ball player in base-ball. Other important characters in the story are portrayed by Hobart Bosworth, as "The Terrible Swede," Joseph Ray, as "Little Sunset's" father, Rhea Haines as his mother and Marshall Stedman as manager of the Apaches. This photoplay will be released by Paramount, May 6th, just the time when the baseball season is in full swing all over the country.

## Bosworth-Morosco Notes

Close upon the announcement of Miss Myrtle Stedman's victory in the New York Morning Telegraph's popularity contest comes a word of still another in a similar contest in the leading newspaper of Augusta, Georgia. The Bosworth-Morosco Co. did not know even that Miss Stedman was a candidate in either of the papers until the publication of the awards this week.

After the hot, strenuous windup day of "The Wild Olive," the latest Bosworth-Morosco production, Director Oscar Apfel and Charlie Whitaker, his assistant, were having a refreshing little bottle of brew in the former's dressing room.

"Prosit!" offered Oscar Apfel, lifting his glass.  
But Charlie W. comes from merrie England.  
"Prosit, nothing! TIPPERARY!"

Miss Myrtle Stedman of the Morosco-Bosworth was the soloist Monday evening at the British Relief Benefit at Santa Monica.

Hartley Manners in London, writes Herbert Standing of the Morosco-Bosworth, that the latter's son, Guy Standing, reputed the handsomest man on the stage, is in command of an ironclad doing patrol duty off the Isle of Wight.

Director Oscar Apfel of the Bosworth-Morosco says that clouds overhead obscuring the sun have caused him many a costly "re-take" in time past, but last Sunday was the first time he had ever met with the same trouble from clouds underfoot. With a party of nineteen he spent the week-end on the summit of Pine Crest beyond Arrowhead, shooting some unique scenes for "The Wild Olive." At this elevation they were all well above the clouds, and the constantly ascending puffs of vapor caused mischievous little fogs which made continuous picture-taking a game of chance.

Little Mary Ruby, the Morosco-Bosworth "find" whose work in the ingenue roles reveals great future possibilities, is entertaining her brother this week whom she has not seen for seven years. He was purser on a liner in the oriental service which was torpedoed by the ill-fated Dresden only a month or so before her destruction by the British fleet off Chile.

Miss Jane Darwell, who is doing her first work for the Bosworth-Morosco interests, since leaving the Lasky's, in "The Wild Olive," recently won a motor car for exactly \$6.40. This sum represented her purchase of tickets in Oscar Apfel's raffle of his last season's machine. Miss Darwell estimates these same figures will probably cover her first month's outlay for tires and gas—providing you move the decimal point two speeds to the right.

Stormbound over Sunday on the summit of Pine Crest, the Bosworth-Morosco company occupied itself variously. Heavy snows and low temperatures caused some complaint, especially in the Sunday school where Joe Ray suffered greatly with his feet from the time another gentleman filled a flush on a two-card draw, causing Mr. Ray's three aces to commit suicide.

### NINE YEARLY CONTRACTS SECURED IN FOUR DAYS.

One day, bright and early, C. L. Theurkauf, formerly salesman, now manager of the Los Angeles World Film office, left the office on a trip, getting to Imperial Valley the next morning, and by three o'clock of that day he had signed up contracts with five theatres. The next two days he signed a contract in each of two towns and the fourth day two more contracts, a total of nine World Film theatres added to the list in four days.

# NEW YORK NEWS

BY  
FRANK P. DONOVAN

## THE CENSORSHIP EXPERIMENT IN AMERICA.

### A Short and Accurate Survey of Motion Picture Censorship in Pennsylvania and Ohio

Censorship of motion pictures has been put on the statute books and enforced in two out of all the states in the Union. We refer to the states of Ohio and Pennsylvania. These laws are now about four years old. A writer on the staff of *The Moving Picture World* who is fairly well acquainted with the conditions of public morality in these two states both before and after the passage of the censorship laws goes on record as saying that official censorship in both these states has been in all respects a complete failure.

If the arguments of the friends of censorship for motion pictures had any sound and practical value, the alleged good effects of censorship ought to be plainly visible in Pennsylvania and Ohio by this time. There ought to be convincing proof of a marked decrease in crime, especially juvenile crime, and there ought to be a marked improvement in the morals of these commonwealths. Now, nothing of the kind has happened. Ohio and Pennsylvania before the institution of censorship in the light statistics show up pretty much the same as after the passage and enforcement of censorship laws. In Ohio I saw and interviewed three censors, Mr. Maddox, Mrs. Maud Murray Miller and Mr. H. E. Vestal. Mr. Maddox held office only a few months and, being convinced in his heart of the absurdity of censorship, resigned his office to take a position as manager of a prominent theatre. Mrs. Miller has been active for some years in reform movements and is known as a great promoter of publicity. Like most of us, she has her own views and ideas on social questions of all kinds and surely is entitled to hold them and to agitate for them to her heart's content. It does not appear, however, that she has been infallible in her judgment upon films. On the contrary, it does appear that she has been at times radical and perhaps arbitrary. One film was suppressed on the ground that it fermented class hatred. It showed the hypocrisy of an employer who stinted his help, but loosened his purse on behalf of charity whenever charity was well advertised. We may and we may not agree with the author in his description of such an employer, the picture may have been one sided, it may have reflected a certain class of employers. However this may be, there was no semblance of justice in suppressing the film entirely. It was not even pretended that there was anything indecent or immoral in the film, but the woman censor did not like the way the question was treated and therefore barred the exhibition of the film from the screens of the moving picture theatres of Ohio. Herein lies the great danger of all censorships. It is difficult to draw the line. From objecting to indecent or immoral scenes with which the present law is capable of dealing, the censor unconsciously widens the scope of his work and constitutes himself or herself an arbiter of social righteousness. The third censor, Mr. Vestal, has been asked to resign, and is no longer a member of the board. In Pennsylvania the office has become an instrument of tyranny and oppression. An exhibitor who dared oppose the methods of the chief censor was dragged away from a public meeting by a constable armed with a warrant which was based upon a very trivial offence. Charges of improper conduct in office have been preferred against the chief censor and submitted to the Governor of Pennsylvania. Of course, this is not a question of individual nor warfare upon individuals. It must be pointed out, however, that a censor naturally challenges personal attention and criticism. A man or woman in public life who proclaims himself or herself possessed of superior moral discernment cannot escape criticism. The question always will recur, "Who are the censors?" They are human beings like the rest of us, drawing their majority and intelligence from the same sources and in no way singled out by any act of divine Providence for our special guidance in this sinful world. The fact is the office seriously affects the sense of proportion of its incumbent. The man or woman clothed with irresponsible power is bound to assert that power in an arbitrary and oppressive way. The personal motives and

the good faith of the incumbents may not be questioned, but the nature of their office remains just as objectionable. We have not yet touched upon a very real and live possibility to-wit: The possibility of graft. It stands to reason that he who has the power to say which picture shall and which shall not be displayed upon the screen holds in the hollow of his hand the fate of the producer, distributor and exhibitor of motion pictures. He can make or break them with a stroke of his pen. He is accountable to nobody. It requires no unusual amount of penetration to see where such a state of affairs is bound to lead. Graft, like every other evil, travel along the line of least resistance, and the resistance to graft by public officials has never been known to be any too heroic.



ANNA LUTHER WITH SELIG

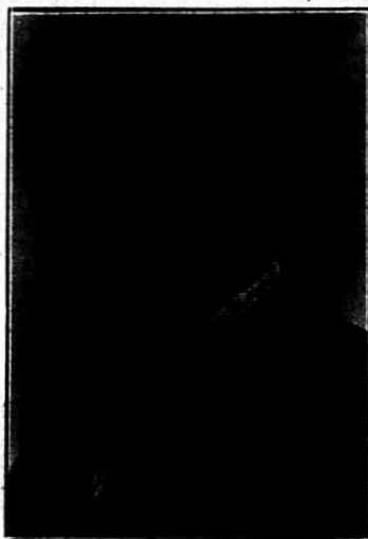
Anna Luther, the well known motion picture star, left New York City for the Pacific Coast this week, where she will join the Selig Polyscope Company. Miss Luther has won an enviable reputation in the silent drama.

### OCTAVIA HANDWORTH GOES WITH LUBIN

Octavia Handworth, widely known for her good looks and versatility as an actress, is the latest leading woman to join the Lubin players, and is to be featured in a number of dramas especially suitable to her type.

Miss Handworth has had a long and thorough training as an actress—six years of her professional life having been spent in pictures and thirteen years on the legitimate stage. Miss Handworth was born in New York, but most of her girlhood days were spent in Copenhagen, Denmark, where she was educated in all the arts. When she returned to America she took a post-graduate course at the Brooklyn Conservatory of Music and then did concert work. Miss Handworth achieved quite a reputation as a soprano and concert pianist and was making rapid strides ahead in her work when she was suddenly taken dangerously ill. It was months before she was able to leave her bed, and during those months, she completely lost her singing voice.

Lew Fields persuaded Miss Handworth to go on the stage and gave her a part in one of the Weber and Field shows. From then on she played in a long list of dramatic productions. Eight years ago she was not only leading woman but directed the Dallas Stock Company at Dallas, Texas. Six years ago Miss Handworth went into pictures and discovered that the screen was the best medium of all for the expression of her artistic ideals. She has been in pictures ever since and has played leading roles in a number of different companies not only in this country but abroad as well.



### MILTON FAHRNEY FAHRNEY WITH MinA

The manufacturers of the MinA brand of comedies have re-engaged Milton H. Fahrney as director in their Los Angeles studios. At the time MinA films were made in the East, Mr. Fahrney served as chief director, but when the producing company was moved to the Coast he found it impossible to accompany the force because of previously made arrangements that necessitated his stay in New York. These plans fulfilled Mr. Fahrney accepted the offer to return to MinA. He will begin work at once.

### BROCKLISS RETURNS TO ENGLAND

J. Frank Brockliss, European representative of the Lubin Company, who has been in America for the past few weeks on a business trip, has sailed for London in a most optimistic frame of mind.

"I am sorry I could not remain longer," said Mr. Brockliss just before sailing, "for I have had a very pleasant time. The one thing that has impressed me more than anything else since I have been here is the vast improvement made in motion pictures since my last visit. As a result of the many conferences I have had with Mr. Siegmund Lubin and Mr. Ira M. Lowry, general manager of the Lubin Company, and the plans we mapped out, I know we shall do good business abroad in spite of the war. In fact, so sure am I of this that I shall greatly enlarge my working force at my London office as soon as I arrive.

"You are quite far ahead of us in the exhibiting line but I expect to see a great improvement throughout England within the next few months. Many American photoplays are entirely unsuited to our market abroad because our people do not understand them. I have known plays that have been phenomenally successful here to fall absolutely flat in England and on the continent.

"One result of my visit is that hereafter all the Lubin plays sent abroad will be especially adapted for the foreign market. We want pictures strongly flavored with sensationalism. There is a big demand for them and the Lubin Company is to supply this demand by not only making photo-plays especially for the foreign market but by changing many of the films that are shown in this country, so that they will make a strong appeal to foreign exhibitors and audiences."

### NEW BUFFALO OFFICE FOR WORLD FILM

The Buffalo World Film office will move on May 1st to the corner of Swan and Main Streets, where they will have 2800 square feet of floor space. M. E. Hoffman who has been in Buffalo arranging for the transfer, tells us that when the new office is fitted up it will be the finest in the state, outside of New York City. The old office at Swan and Pearl Streets has been very inadequate to handle rapidly growing business.

### LASKY ANNOUNCES MOST IMPORTANT RELEASES

#### Consummation of New Paramount Contract Leads to Even More Elaborate Productions Than Ever Before.

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that it has been definitely decided to release through the Paramount Program seven exceptional productions during the summer months of June, July and August. The releasing of big subjects in the summer is contrary to all established precedent in the film world, because manufacturers have heretofore argued that, as a certain number of picture playhouses close during the summer months, they were under the necessity of economizing for the producing of that period.

The Paramount, on the contrary, stands for the theory that it is the duty of the exhibitors and the manufacturers to do everything possible to help the Exhibitor keep his theatre open throughout the summer, and that, on this account, the producers are under obligation to furnish, not films of less calibre, but the very best photo-dramas under their control. The Lasky Company heartily supports this theory and, by issuing more important productions than ever previously during the months of June, July and August, is going to prove the full confidence which it has in Paramount Exhibitors and in Lasky films.

### WILLIAM COURtenay WITH VITAGRAPH

Contract calling for the appearance in moving pictures, of William Courtenay, now appearing in "Under Cover," have been signed by that popular actor and the Vitagraph Company of America. Mr. Courtenay, whose Broadway successes have been many, and who created a large following during his seasons in vaudeville, will be seen on the moving picture screen in a number of roles that have especially been written for him. He will be a welcome addition to the all-star company of the Vitagraph Company, which is now featuring Robert Edeson, Frank Daniels, Virginia Pearson, Joseph Kilgour, Earl Williams, Anita Stewart, Lillian Walker, Edith Storey, Antonio Moreno, Maurice Costello, Charles Richman and many others.

### "RAFFERTY" SERIES OF COMEDIES PRODUCED BY ALL CELTIC

The all Celtic Films, Inc., have just finished the second comedy of the Rafferty series, featuring Joseph Sullivan and written by Charlie O'Hara. James A. Fitzgerald, the well known comedy director is directing the series, which are being sought by the better class of theatres the country over, as they are clean and do not depend on slapstick methods to gain laughs.

### MASON HOPPER JOINS WORLD COMEDY STARS

E. Mason Hopper, is a new director for World Comedy Stars. He was formerly with the Essanay and Pathé companies and has probably written and directed more of his kind of comedies than any other man in the business. He has been associated with the theatre nearly all of his life, and only five years ago took up motion picture directing of the profession. For four years he wrote and directed Essanay comedies, arranging the famous "Sweddie" series. For them he also directed the first seven of the George Ade's fables. Once he was known as "Lightning Hopper the Cartoonist," and this title has stuck to him to this day. He is always speeding things up.

### WITH NO APOLOGIES WHATEVER

Peter, Peter Pumpkin Eater  
Had a wife and couldn't keep her!  
She started work in Photoplays  
And now she drives a Ford these days!

**"CURLY" FLETCHER POET**

Out of the buoyancy of his cow-puncher's heart, "Curly" Fletcher, broncho-buster and bull-rider with the California Motion Picture Corporation's company at Boulder Creek, California, has composed a song in praise of Beatriz Michelena, whose next screen appearance will be in "The Lilly of Poverty Flat," a Bret Harte photoplay, which will be released April 26th.

"Curly," with the other cowboys and with the actors and actresses in the company, celebrated Miss Michelena's birthday on February 12th. It was a gala event for the entire troupe. The health of the petite leading lady was toasted and speeches were made in her honor, but the cow-puncher poet carried off the honors. Here is what he wrote, but was too bashful to read.

Today is the day of days,  
The anniversary of Lilly's birth,  
The Lilly of Poverty Flat,  
The best little lady on earth.

May she prosper on for always,  
May she live for many years,  
And never be touched by sorrow,  
And never have cause for tears.

May she never give way to sadness,  
But always be merry and glad,  
May she laugh when she can and be happy,  
For life is too short to be sad.

May her career always be successful,  
From our midst may she never depart,  
For this is the wish of her comrades,  
Who hold her most dear to their heart.

**WORLD FILM GIRLS SAVING—FOR HUSBANDS?**

Our grandmothers have told it to us, and we are inclined to believe the old adage, "The only way to reach a man's heart is through his stomach," but the World Film Home Office girls have chosen to add another, though in saying "As well as through our pocketbooks." So chatted Chief Stenographer, Lenore Flegelman, when interviewed recently.

"Two weeks ago," said Miss Flegelman, "a special meeting of the stenographers at the Home Office was called, at which it was suggested that a league be organized, to interest these busy workers in a savings proposition. Seven cents was the amount agreed upon, to open an account. The following week each member was to be called upon to deposit fourteen cents with the treasurer. This official is Miss Edith Koch, unanimously elected at the opening meeting to act in such capacity. Every week the amount of deposit is increased seven cents each week until the original seven cents is reached—and then upward again.

Thirteen members (lucky number, eh?) now comprise this sorority. The savings will be deposited in a bank under the name of "Young Ladies Order of the World Film League."

"We feel certain that the girls in our various branches will be inspired by our good example and adopt our slogan—'Watch Us Save—Save With Us.' This is a splendid way of saving for our vacation trips, and while it seems so little each week, you'd be surprised to find how fast it accumulates," concluded Miss Flegelman.

**STUART HOLMES TO MODEL BUST OF NANCE O'NEIL**

Although it is not generally known, Stuart Holmes before gaining fame in the cinema field, has built up quite a reputation in art circles as a Sculptor.

He first studied at the Chicago Art Institute under the renowned Loradis Taft. Later on his return to Berlin, Mr. Holmes completed his course at the Berlin Institute of Art, securing his degree as Bachelor of Arts.

To demonstrate the fact that his deft touch has not lost any of its cunning, Holmes has agreed to model a bust of Nance O'Neill, the American Bernhardt of the silent stage. When completed the bust will be placed on view temporarily in the show rooms of the Fox Film Corporation, in the Leavitt Building. Later it will be removed to Miss O'Neill's home on Riverside Drive, where it will rest in a niche in the library.



**DONALD CRISP**  
Famous Players Film Co.,  
Hollywood, Cal.

WITZEL PHOTO.

**New York Notes**

**Robert Thornby**, formerly of the Coast is now directing Willard Mack, in Knickerbocker Star Features, released on the General Film Program.

**The Billboard** has temporarily laid off all their New York staff. Wen Milligan, the genial advertising man and editor of their moving picture section is also included.

**The World Comedy Stars**, the new organization recently added to the World Film Program, was discontinued this week. Whether they will start again is not known, here.

**E. Mason Hopper**, former Essanay comedy director is now with Pathé, doing a series of comedies.

**Charles Geigerrich** has taken over the big job of advertising and publicity promoter of the Vitagraph-Lubin-Selig-Essanay combination. To our mind a better man would have been hard to find.

**Clara Kimball Young**, and James Young, have joined the Fox Film corporation.

**Richard Ridgely**, the well known Edison director who produced "The Deadly Hate" and "The Wrong Woman," two of the biggest and best three-part features of the

year has started work on the third, which bids fair to even surpass his former efforts. Ridgely has been with Edison for three years.

**James Gorden**, the popular director of the "Exploits of Elaine," and one of the Board of Directors of the New York Screen Club, can tell more good reel stories than anyone I know of.

**Arthur E. MacHugh**, the P. A., adds a little humor to his press notices, like the following:

Suggested by Arthur E. MacHugh, if space permits, please use; if not, the waste basket.

Nine chances out of ten the stuff goes in print, for MacHugh can write copy in first class style.

**Jack Adolphi** is now here directing Billy Garwood at the Champion studio of the Universal at Coysville, N. J.

**Harry "Griffith" Myers** is producing a feature for Universal that he claims will make the wise ones take notice. And by the way, did you see his picture "Baby"—it proved a sensation here.

**Mitchel Lewis**, one of the best heavy men in the game, is open to offers and can be addressed to the Screen Club, New York.

**Walter B. Isaac**, manager of the All-Star Film Rental Company, now has "Cabiria" for New York State.

**The Flemingo Film Co.**, who have been producing comedies have ceased operations for the present. These films were released thru the World Film Program.

**Good features** are in demand here as sure good one-reel comedies of the parlor type, not slapstick.

**Claire Whitney**, the handsome and talented Fox Film Corporation star, is in the film "Life's Shop Window," in which she shared the leading role with Stuart Holmes.

## World Film Notes

**Mr. Alfred Raymond** is a new salesman at the Dallas office of the World Film Corporation. Previous connections were with the Box Office Attractions Company and the Mutual Film Corporation.

**Mr. W. H. Allen** is now travelling out of Indianapolis, having been appointed to that office by Central Division Manager, Mr. Scates.

**The Denver Office** has added to its Sales Force, Mr. Hugh Rennie, who was formerly salesman for the Seattle branch.

**Mr. Walter L. Bawlowsky** has been added to the Washington staff of travelling representatives. He graduated from the salesman's school.

**L. W. Adler**, who has been salesman at the Pittsburg office, of the World Film Corporation, has been transferred to the New York branch, in the same capacity.

**Mr. Geo. J. Schaefer**, formerly assistant to Mr. Lewis J. Selznick, vice president and general manager, of the World Film Corporation, and the originator of the name of the World Film house organ, "The Firing Line," has been appointed salesmanager of that concern. Mr. Schaefer is ably fitted for his new position, as it has been proven from past indications. He is installing many sales systems, from which great results are expected.

**The following** were visitors at the Chicago office of the World Film Corporation, during the past week: J. Polezoes, Lyric Theatre, Goshen, Indiana; Geo. Hines, Auditorium, South Bend, Indiana; Mr. Wm. Esch, Princess Theatre, LaPorte, Indiana; Mr. Morris J. Wohl, Cosmo Theatre, Gary, Indiana; Mr. J. W. Middlebuscher, Family Theatre, Davenport, Iowa; Mr. J. J. Rorig, Orpheum Theatre, Elgin, Ill.; Mr. A. W. Frederickson, Capital Theatre, Pekin, Ill.

**The American Kennels**, New York, recently supplied a company of dog-actors to the World-Comedy Star to be used in the forthcoming Jeff de Angelis release "Beware the Dog." There were small dogs, tall dogs, fat dogs and thin dogs, and according to the man who escorted them to the studio, there were some very valuable dogs as well. One dog in particular, an English bull, is said to have been worth several thousand dollars, having captured the blue ribbon at many dog shows throughout the country.

**In Owosso, Mich.**, the Temple Theatre arranged to show Beatriz Michelen in "Mrs. Wiggs of the Cabbage Patch," in connection with the Baptist Sunday School. The school sold tickets for the entertainment and received a certain percentage of the gross sales.

**While the New Garrick Theatre** at Minneapolis was showing the World Film pictures of the Vanderbilt Cup Race, two of the participants and their mechanicians were present to see how they narrowly escaped death in their spill during the contest.

**An army of fleas** invested the quarters of one William Winter Jefferson at the World Comedy Star studio, the cause of which army might be accredited to the dog show which was held in the studio some days before. Nevertheless the fleas have been mighty busy dodging the missiles of the more or less irate director and large quantities of flea killing mixtures are being transported to the studio.

**A commercial department** has been inaugurated in the Chicago office of the World Film Corporation, of which Paul Meltzer will henceforth handle this department. Judging from the start, he has already made, this venture promises to be a success. Mr. Meltzer is another graduate from the shipping room on the policy outlined by the World Film Corporation, Chicago office, of promoting employees wherever possible.

## Vitagraph Notes

**The entire police**, mounted police force of the city and about 200 of the foot patrolmen, showed the work of the New York City Police, Friday, April 10th, at the Parade Grounds, Prospect Park, Brooklyn, for the motion picture exhibit of the city at the Panama Fair, San Francisco. The pictures were made for the Police Department by the Vitagraph Company of America.

Police Commissioner Arthur Woods, and deputy commissioners Godley and Lord reviewed the mounted men, under Chief Inspector Max Schmittberger, Borough Inspector Thomas Dillon and Inspectors Joseph Dillingham and Samuel McElroy.

All of the maneuvers of the department, during strikes, riots and emergency calls were shown before the camera, the horses acting their part splendidly, charging across the field and directly up to the camera, halting at the sound of the bugle.

**The first Vitagraph production** in which Robert Edeson will be seen in a picturization of "Mortmain" or "The Dead Hand," from the story of Arthur C. Train. Mr. Edeson, who will portray Mortmain, will have in his support a cast including James Morrison as Forsythe, Donald Hall as Russell, J. Herbert Frank as Doctor Crisp, Edward Elkes as Flagg, Gladden James as Sealscope and Muriel Ostriche as Bella. The picture is being directed by Theodore Marston under the personal supervision of J. Stuart Blackton.

**"The Goddess,"** the wonderful new serial which the Vitagraph Company of America has been making, will be released May 10th. This new serial, which has been awaited expectantly because of its unusualness and the fact that it was written by Governor Morris, represents the furthest advance in motion picture photoplays, and is the most pretentious effort ever made in the animated art.

**The Quill Club** will hold a meeting on Tuesday evening, April 20th at the Hotel Manhattan. S. M. Spedon of the Vitagraph Company of America, will address the club on the subject of moving pictures. Mr. Spedon has been connected with the motion picture industry for a number of years, and he will have some interesting revelations to make regarding the animated art.

**Vitagraph Director Lorimer Johnston**, has just completed "The Esterbrook Case," which is listed as a Broadway Star Feature in three parts, for release the last of May. "The Esterbrook Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and inventions are made use of successfully by the celebrated detective, who has charge of the case and many tense moments are experienced by the old-fashioned melodramatic eleventh hour pardon episode. An all-star cast that includes L. Rogers, Lytton, Julia Swayne Gordon, Zena Keefe, Charles Kent, Cissy Fitz-Gerald, Edward Elkes, Betty Gray, Paul Kelly, Garry McGarry, Robert Gaillard, George Stevens and others, enact the principal characters.

**Dorothy Gish**, during the absence of her mother, gave what she terms "a hen party." On this night, fourteen of the Reliance-Majestic ladies assembled at Dorothy's home and mopped up five quarts of lemonade and devoured three pounds of strawberry short-cake.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

5-6.	Master of the Sword, D.	1
5-7.	Masked Fate, C.-D.	1
5-8.	A Day's Adventure, D.	1
5-10.	A Much Needed Lesson, C.-D.	1
5-11.	The Confession, D.	2
5-13.	The Sheriff's Story, D.	1
5-14.	The Little Scapegoat, D.	1
5-15.	The Oriental Ruby, D.	1

## Edison

5-7.	With Bridges Burned, D.	3
5-8.	A Sad Dog's Story, D.	1
5-10.	Her Proper Place, D.	3
5-11.	An Innocent Thief, D.	1
5-12.	Nearly a Scandal, C.	1
5-14.	The Struggle Upward, D.	2
5-15.	His Peasant Princess, D.	1

## Essanay

5-6.	Pilgrim Who Kept on Calloping," C.	1
5-6.	How Slippery Slim Saw the Show, W.C.	1
5-8.	Thirty, D.	2
5-10.	Home Coming, D.	1
5-11.	Means and Morals, D.	1
5-12.	The Fable of "The Highroller and the Buzzing Blondine," C.	1
5-13.	Sweedie in Vandeville, C.	1
5-14.	The Other Girl, D.	1
5-15.	The Awakening Hour, D.	1

## Kalem

5-5.	Clairvoyant Swindlers, D.	2
5-7.	The Actress and the Cheese Hound, C.	1
5-8.	The Wild Engine, D.	1
5-10.	A Sister's Burden, D.	2
5-11.	Rushing the Lunch Counter, C.	1
5-12.	Scotty Weed's Alibi, D.	2
5-14.	The Black Ring, 2,600 ft., D., and The Sinews of War, 4,600 ft.	3
5-15.	A Fiend at the Throttle, D.	1

## Lubin

5-5.	Who Violates the Law, D.	3
5-6.	Such Things Really Happen, D.	2
5-7.	The Spy's Sister, D.	1
5-8.	The Busy Bell Boy, C.	1
5-10.	The Strength of Love (Road O' Strife No. 6), D.	1
5-11.	Who Stole the Doggies, C., and A Hot Time in Punkville, C.	Split
5-12.	Who Bears Malice, D.	3
5-13.	The Gray Horror, D.	3
5-14.	What Money Will Do, C.	1
5-15.	The Substitute, C.	1

## MINA

5-6.	Safety First, C.	1
5-12.	The Knockout, D.	3
5-13.	The Trouble-maker, C., and Doctor Munko, C.	Split

## Selig

5-7.	Hearst-Selig News Pictorial Issued every Monday and Thursday.	1
5-8.	The Strategist, C.	1
5-10.	Jungle-Zoo (Animal Drama), C.-D.	1
5-11.	Ingratitude of Liz Taylor, C.-D.	2

5-12.	Last of the Stills, D.	1
5-14.	A Matrimonial Boomerang, C.	1
5-15.	Tiger Bait (Animal D.)	1

## Vitagraph

5-7.	The Vanishing Vault, C.	1
5-8.	The Breath of Araby, D.	3
5-10.	The Jars Visit Arcadia, C.	1
5-11.	The Girl Who Might Have Been, D.	3
5-12.	When a Feller's Nose Is Out of Joint, C.-D.	1
5-13.	To Save Him for His Wife, C.-D.	1
5-14.	The Professor's Painless Cure, C.	1
5-15.	The Valley of Humiliation, D.	2

## MUTUAL FILM PROGRAM

### American

5-5.	When Empty Hearts Are Filled, D.	1
5-10.	The Altar of Ambition, D.	2
5-12.	The Broken Window, D.	1

### Beauty

5-7.	Dreams Realized, D.	1
5-11.	Life's Sacrifice, D.	1
5-18.	Naughty Henrietta, C.-D.	1

### Broncho

5-5.	The Spark from the Embers, D.	2
5-12.	His Affianced Wife	2
5-19.	The Operator at Big Sandy	2
5-26.	Shorty's Trouble Sleep	2

### DOMINO

5-6.	The Man from Nowhere, D.	2
5-13.	The Shoal Light, D.	2
5-20.	Her Alibi, D.	2
5-27.	Hostage of the North, D.	2

### Kay Bee

5-7.	The Kite, D.	2
5-14.	The Human Octopus, D.	2
5-21.	Bad Buck of Santa Ynez, D.	2
5-28.	Her Easter Hat, D.	2

### Keystone

4-26.	Their Social Splash	1
4-29.	A Bear Affair	1

### Komic

5-2.	Ethel's Disguise (Bill No. 22), C.	1
5-9.	Floopy and Axel, C.	1

### Majestic

5-9.	The Snell of the Poppy, D.	2
4-11.	The Smuggler, D.	1
4-16.	At the Stroke of the Angelus, D.	2

### Mutual Weekly

Issued every Thursday.

### Reliance

5-5.	The Baby, D.	1
5-8.	The Old Shoemaker, D.	2
5-7.	The Strategist, C.	1
5-8.	Jungle-Zoo (Animal Drama)	1
5-5.	The Baby, D.	1
5-8.	The Old Shoemaker, D.	2

### Fallstaff, formerly Princess

5-7.	A Scientific Mother, C.	1
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### Royal

5-8.	That Doggone Serenade, C.	1
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## Thanhouser

5-4.	Monseur Nickola Dupree, C.-D.	2
5-9.	Love and Money, D.	1

## UNITED FILM SERVICE

### Cameo

5-9.	Can Love Grow Cold? C.	1
5-16.	Where Can I Get a Wife? C.	1

### Empress

5-5.	The Shop Nun, D.	2 reels
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### Features: Ideal

5-1.	Beginning at the End, D.	2 reels
5-3.	Avarice, D.	2 reels

### Grandin

4-28.	The Stolen Will, D.	2 reels
5-12.	In Her Daddy's Footsteps, C.	2

### Luna

5-6.	Louisa's Battle with Cupid, C.	1 reel
5-13.	How Allopath Conquered Bonepath, C.	1

### Jupiter

3-28.	Her Phoney Lovers, C.	1 reel
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### Lariat

5-8.	Told in the Rockies, D.	2 reels
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### Premier

5-7.	The Other Girl, D.	2 reels
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### Regent

4-17.	In the Blood, D.	2
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### Starlight

4-29.	Jealousy, C.	1 reel
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### Superba

5-4.	The Trunk Mystery, C.	1 reel
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### United

5-2.	Love and Skates, C.	1 reel
5-14.	The Education of Father, D.	2

5-15.	The Stronger Mind, D.	2
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## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

5-6.	Roses and Thorns, D.	1
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### Europe

5-9.	The Master Rogues of Europe, D.	3
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### A Buried City as Seen by Homer Croy, Ed.

5-13.	A Buried City as Seen by Homer Croy, Ed.	1
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### Where Brains Are Needed, D.2

5-16.	Where Brains Are Needed, D.2	2
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### 101 Bison

5-8.	The Blood of His Brother, D.	2
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### The Smuggler's Lass, D.

5-15.	The Smuggler's Lass, D.

# Film Releases of the Week---Continued

## Joker

5—8. The Runaway Auto, C., and Fighting the Hookworm, E. Split  
5—15. Nothing Ever Happens Right, C. 1

## Laemmle

5—9. The Toll of Youth, D. 1  
5—12. Profit and Loss, D. 2  
5—16. Fate's Alibi, D. 1

## L-Ko

5—5. Father Was Neutral, C. 1  
5—12. Stool Pigeon's Revenge, D. 1

## Nestor

5—7. Almost a King, C. 2  
5—11. He Fell in the Park, C. 1  
5—14. Following Father's Footsteps, C. 1

## Powers

5—8. In the Hills Beyond, D. 1  
5—15. Framed, D. 1

## Rex

5—6. Rene Haggard Journeys On, D. 2  
5—11. A Shot in the Dark, D. 1  
5—13. An Idyll of the Hills, D. 2

## Sterling

5—6. Counting Out the Count, C. 1  
5—13. Pokes and Jabs, C. 1

## Victor

5—7. Father's Money, C. 1  
5—10. The Girl Who Had a Soul, D. 3  
5—14. A Stranger in the Camp, C. 1

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Battle of Gettysburg.

### R. & M.

The Mountain Rat.  
Home, Sweet Home.

### Thanhouser

A Legend of Provence.  
Frou?Frou.  
Joseph In the Land of Egypt.  
Cardinal Richelieu's Ward.  
Dope.

### Cort Film Corporation

The Melting Pot. 5 reels

### Cosmofotofilm Company

"1914" by "Rita" 2 parts  
Liberty Hall (coming) 3 parts  
Lil o' London (coming) 4 parts  
The King's Minister (coming) 3 parts  
Two Little Britons (coming) 3 parts

### FOX FILM CORPORATION

The Kreutzer Sonata 5 reels  
The Nigger 5 reels  
Anna Karenina (Betty Nansen) 5 reels  
Valley of the Missing 5 reels  
Clemenseau Case 5 reels

## ITALA FILM COMPANY

Cabiria.  
Treasure of the Louzats 4 parts  
Jules Porel—Serpent 3 parts

## GEORGE KLEINE ATTRAC-TIONS

Julius Caesar 6000  
Officer 666 5000  
Du Barry 6 reels  
Stop, Thief! 5 parts  
The Woman Who Dared 5 parts  
Who's Who in Society (coming) 3 parts

The Commuters (coming) 5 parts

## Great Northern Film Company

Adventures of Gar El Hama 3 reels  
The Fight for Fortune 3 reels  
A Deal with the Devil 3 reels  
Through the Enemy's Lines 4 reels  
The Evangelist (W. Psilander) 4 reels

## LIFE PHOTO FILM CORPORA-TION

12—28. Springtime 5 parts  
1—11. The Avalanche 5 parts  
A Modern Magdalene.

## METRO PICTURES CORPORA-TION

The High Road (coming).  
The Flaming Sword (coming).  
Fighting Bob (coming).  
The Shooting of Dan McGrew (coming).  
Cora.

## Popular Plays and Players

Shadows of a Great City.  
Heart of a Painted Woman.

## B. A. Rolfe Photoplay, Inc.

Satan Sanderson.  
The Cowboy and the Lady.

## Tiffany Films Corporation

Heart of Maryland.

## MUTUAL MASTER PICTURES

Captain Macklin (Majestic) 4 parts  
The Cup of Life (N. Y. Motion) 5 parts  
Child of God (Reliance) 4 parts  
Man's Prerogative (Reliance) 4 parts  
Captain Macklin (Majestic) 4 parts  
The Cup of Life (N. Y. Motion) 5 parts  
Child of God (Reliance) 4 parts  
The Absentee (Majestic) 5 reels  
The Victim (Majestic) 3 reels  
Rumplesilskin (N. Y. Motion) 4 reels  
Stratmore (Reliance) 4 reels

## PARAMOUNT PICTURES

Blazon Film Co. Reels  
3—4. "Rule G" 5 parts  
4—19. Captain Courtesy 5 reels  
5—6. Little Sunset 4 parts  
5—17. Betty in Search of a Thrill 5 parts

## Famous Players

5—10. Fanchon, the Cricket 5 parts  
5—13. The Moth and the Flame 4 parts  
5—31. Pretty Sister of Jose 5 parts

## FICTION PICTURES, INC.

The Spanish Jade 5 parts  
The Taming of Red Butte Western (coming) 5 parts

## Jesse Lasky Company

5—3. The Woman 5 parts  
5—24. Stolen Goods 5 parts

## Morosco Photoplay Company

4—29. Help Wanted 5 reels

## FICTION PICTURES, INC.

The Spanish Jade 5 parts  
Picture Playhouse Film Co., Inc.  
The Three Black Trumps 4 parts  
The Explosion of Fort B2 5 parts  
The Black Envelope 4 parts

## PROHIBITION FILM CORPORATION

Prohibition 5 parts

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

4—19. The Juggernaut 5 parts  
5—17. Island of Regeneration 6 parts

### Lubin

4—12. The Eagle's Nest 6 parts  
5—10. The College Widow 6 parts

### Selig

5—3. The Carpet from Bagdad 5 parts  
5—31. The Rosary 5 parts

### Essanay

4—26. Graustark 6 parts  
5—24. The Slim Princess 4 parts

## WORLD FILM CORPORATION

The Pit 5 parts  
Wildfire 5 parts  
Old Dutch 5 parts  
Alias Jimmy Valentine 5 parts  
Money 6 parts  
What Happened to Jones 5 parts  
The Coming of Perpetua 5 parts

## California Motion Picture Corp.

Mrs. Wiggs of the Cabbage Patch 5 parts  
Mignon 4 parts  
Lily of Poverty Flat (coming) 5 parts

## Flaming Films

Without Hope 4 reels  
Puritan's Conscience 3 parts  
Sibyl of the Film 3 parts

Frohman Amusement Corporation  
The Fairy and the Waif 5 parts

### Lederer

The Fight 5 parts  
Special Releases

Your Girl and Mine 7 parts  
The Adventures of a Boy Scout 5 parts  
In the Land of the Head Hunters 6 parts

Salambo 6 parts

## World Comedy Stars

3—29. Housekeeping under Cover (Kathryn Osterman).

4—5. The Magic Bottle (Tom Wise)  
4—12. Opened by Mistake (R. Carle)

## PATHE EXCHANGE

### Week of May 3, 1915.

Exploits of Elaine, No. 19, D. 2 parts  
Pisa, Picturesque Italy, Colored Sc., and A Study in Insect Life...Split  
Col. Heeza Liar Signs the Pledge, Cartoon C., and Old Andalusia, Picturesque Spain, Sc. Split  
Unfounded Jealousy, D. 2 parts  
Who Pays? No. 4, "The Love Liar". 3 parts  
Just Tramps, C. 1 part

JACK NOBLE

Directing Features for  
B. A. ROLFE

JOHN LANCASTER

Comedian

Selig Polyscope Company  
Los Angeles, Cal.

WALLACE REID

Majestic-Mutual Company  
Hollywood, Cal.

GEO. H. MELFORD

DIRECTING

For Lasky Feature Play Company.

LEE HILL,

Dramatic Leads.

Direction Donald McDonald,  
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Dramatic Leads and Heavies  
late

ROLFE PHOTO PLAYS, Inc.

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Fictitious Firm Name

We, the undersigned, do hereby certify that we are conducting an advertising business at No. 341 South Los Angeles Street, in the City of Los Angeles, under the fictitious firm name "Illustrated Ads.," and that said firm is composed of the following persons, whose names and addresses are as follows, to-wit:

F. J. Schenck, 122 South Olive St.,  
Los Angeles, California.

R. Belmont, 124 South Olive St.,  
Los Angeles, California.

Witness our hands this 17th day of  
April, 1915.

F. J. SCHENCK,  
R. BELMONT.

State of California,  
County of Los Angeles, ss.

On this 17th day of April, 1915, before me, Geo. P. Cook, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared F. J. Schenck and R. Belmont, known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

In witness whereof, I have hereunto set my hand and official seal.

(Seal) GEO. P. COOK,  
Notary Public in and for the County of Los Angeles, State of California.

Filed, April 19, 1915.

H. J. Leland, Clerk,  
By C. C. Crippen, Deputy.

JAY MORLEY

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Los Angeles, Cal.

ERNEST SHIELDS

Comedian  
Universal Company  
Hollywood, Cal.

BRUCE MITCHELL

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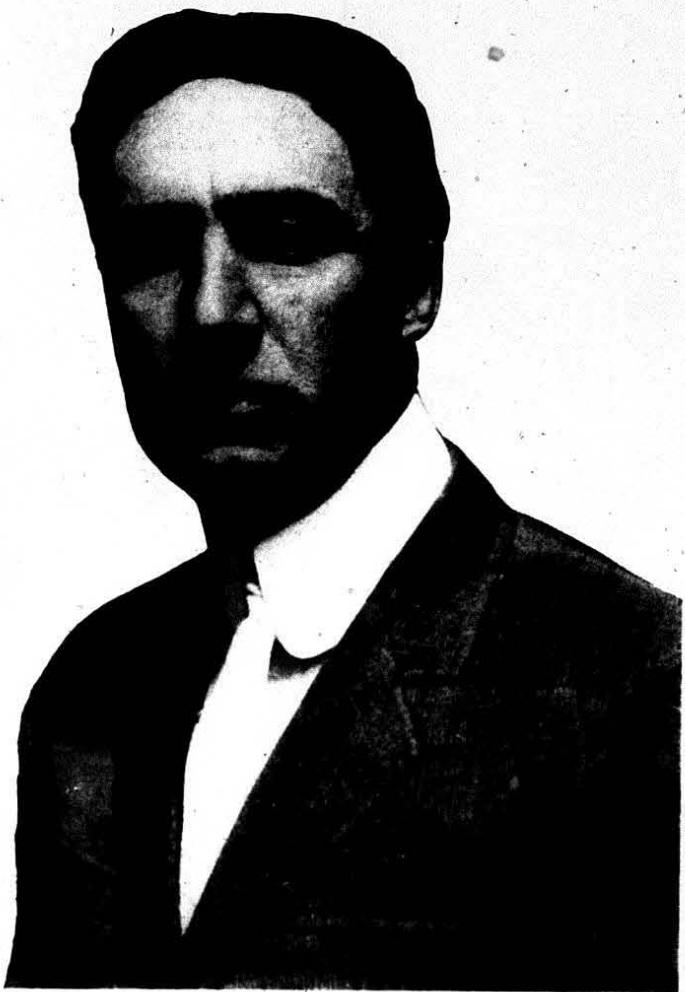
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# The PHOTOPLAYERS WEEKLY

VOL. 2. No. 10.

LOS ANGELES, CAL., FRIDAY, MAY 14, 1915.

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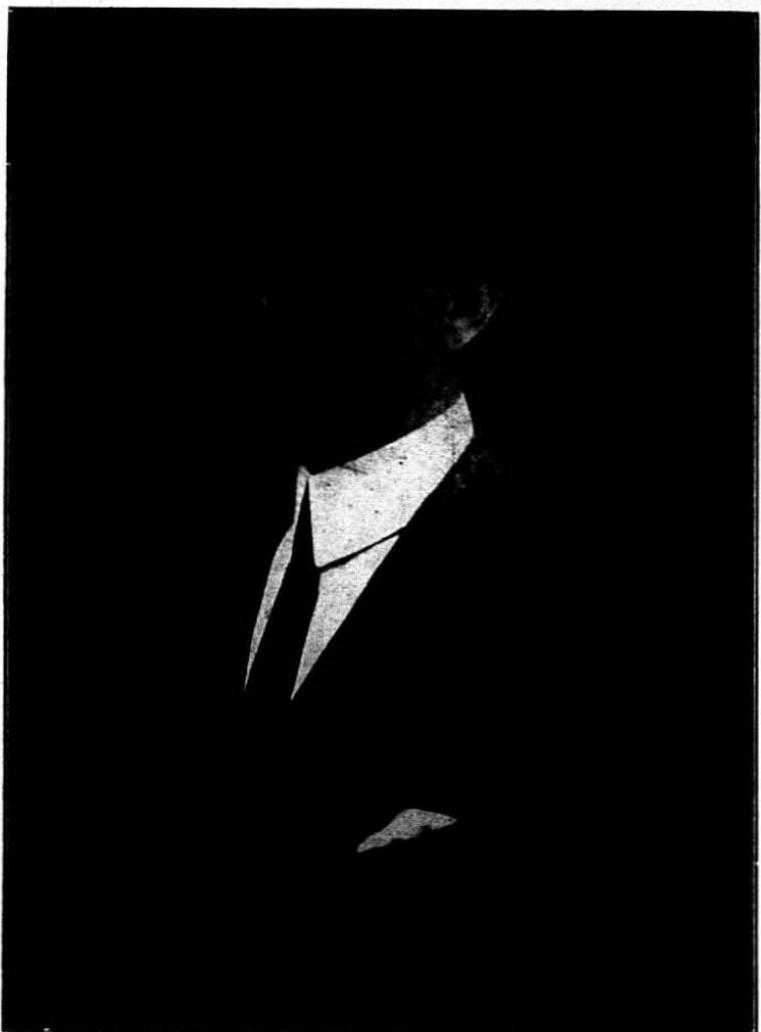
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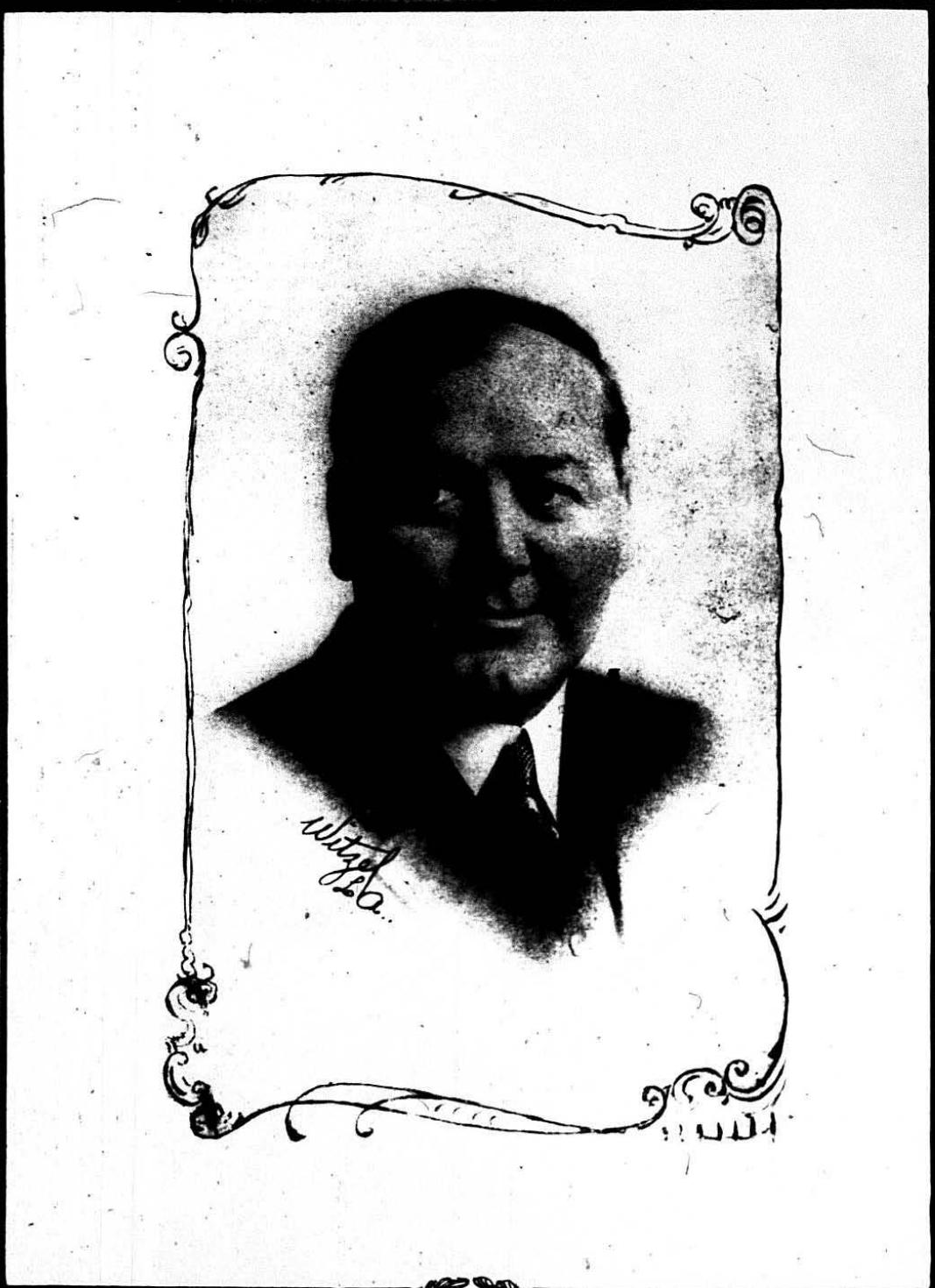
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Majestic-Mutual Studios, Hollywood, Cal.

## PHOTOPLAYERS' WEEKLY

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GRIFFITH TO FILM ANOTHER BIG FEATURE,  
"THE QUEST OF THE HOLY GRAIL"

Much discussion has been evident in film circles as to the subject selected by D. W. Griffith for his next photodrama, to follow the sensational success, "The Birth of a Nation." It might be said he has under consideration for immediate production "The Quest of the Holy Grail," suggested by the famous Edwin Austin Abbey frescoes that adorn the walls of the Boston Public Library.

"The Holy Grail" is a legend that deals with the famous talisman of Arthurian romance, the object of quest on the part of the Knights of the Round Table.

It is mainly known to Americans through the medium of Edwin Austin Abbey, an American painter, who was occupied for many years on the preparation of the large frescoes entitled "The Quest of the Holy Grail." Also known to English readers through the well known Malory's translation of the French "Quete du Saint Graal," where it is the cup or chalice of the Last Supper in which the blood that flowed from the wounds of the crucified Saviour has been miraculously preserved.

Students of the original romances are aware that there is in these texts an extraordinary diversity of statement as to the nature and origin of the Grail, and that it is extremely difficult to determine the precise value of these differing versions.

Broadly speaking, the Grail romances have been divided into two main classes: (1) those dealing with the search of the Grail, the Quest, and (2) those relating to its early history.

In the meantime while Mr. Griffith's consideration is pending, a careful search is being made for all literature containing information as to "The Quest of the Holy Grail." Should Mr. Griffith decide upon the filmization of same, he will possibly go to the Boston Public Library and photograph the famous Abbey frescoes.

Reproduction for these frescoes is controlled by Mrs. Edwin Austin Abbey, the artist's widow, and negotiations are being made with her and also her brother-in-law, Charles Scribner, the New York publisher, who manages her affairs for the rights to photograph the frescoes.

Mr. Griffith, when questioned as to the photodramatization of same, replied: "The Quest of the Holy Grail" will make beautiful film classic, and it has long been my desire to reproduce same in a film play. I candidly am of the opinion that its picture possibilities are vast, and no doubt would be an exquisite subject to base a multiple reel feature on."

Those knowing Mr. Griffith's efforts as a motion picture producer, bearing in mind his recent success, "The Birth of a Nation," which is at the present time playing to a two-dollar audience in New York, Boston, San Francisco and Chicago, and also playing its eleventh week return engagement at Clune's Auditorium, Los Angeles, can picture for themselves the results he will achieve should he undertake to film "The Quest of the Holy Grail."

Mr. Griffith, in a recent number of the *Theater Magazine*, was termed by Hettie Gray Baker, the talented Metropolitan writer, "A Poet Who Writes on Motion Picture Films," and his poetic visualization of the subject in question should place it in the ranks of his other instantaneous successes, "Judith of Bethulia," "The Battle of the Sexes,"

"Home, Sweet Home," "The Avenging Conscience," and "The Birth of a Nation."

Mr. Griffith is in receipt of many letters from prominent church workers, who have heard of his contemplating a film based on "The Quest of the Holy Grail," in which they urge him to do same, and lend their support to come to California to assist him in the details.

## EDWIN AUGUST LOSES SUIT AGAINST BALBOA COMPANY



Edwin August, actor-director, not only lost his suit against the Balboa Films Company, of Long Beach, Calif., but Judge Hewitt, of the Los Angeles Superior Court, ordered August to pay the Balboa Company \$450.00, a third of the amount asked for by the Balboa Company in a counter suit which it filed against August.

August sold the Balboa Company a scenario which he asserted was absolutely original and had never been produced. To picture this scenario August was employed as a director on a participating basis. A cast was provided and, after the Balboa Company had gone to considerable expense, Mr. H. M. Horkheimer, President of the Balboa Company, learned that in 1913, August had sold the same scenario to the Universal Company and had produced it while employed as a director by that concern.

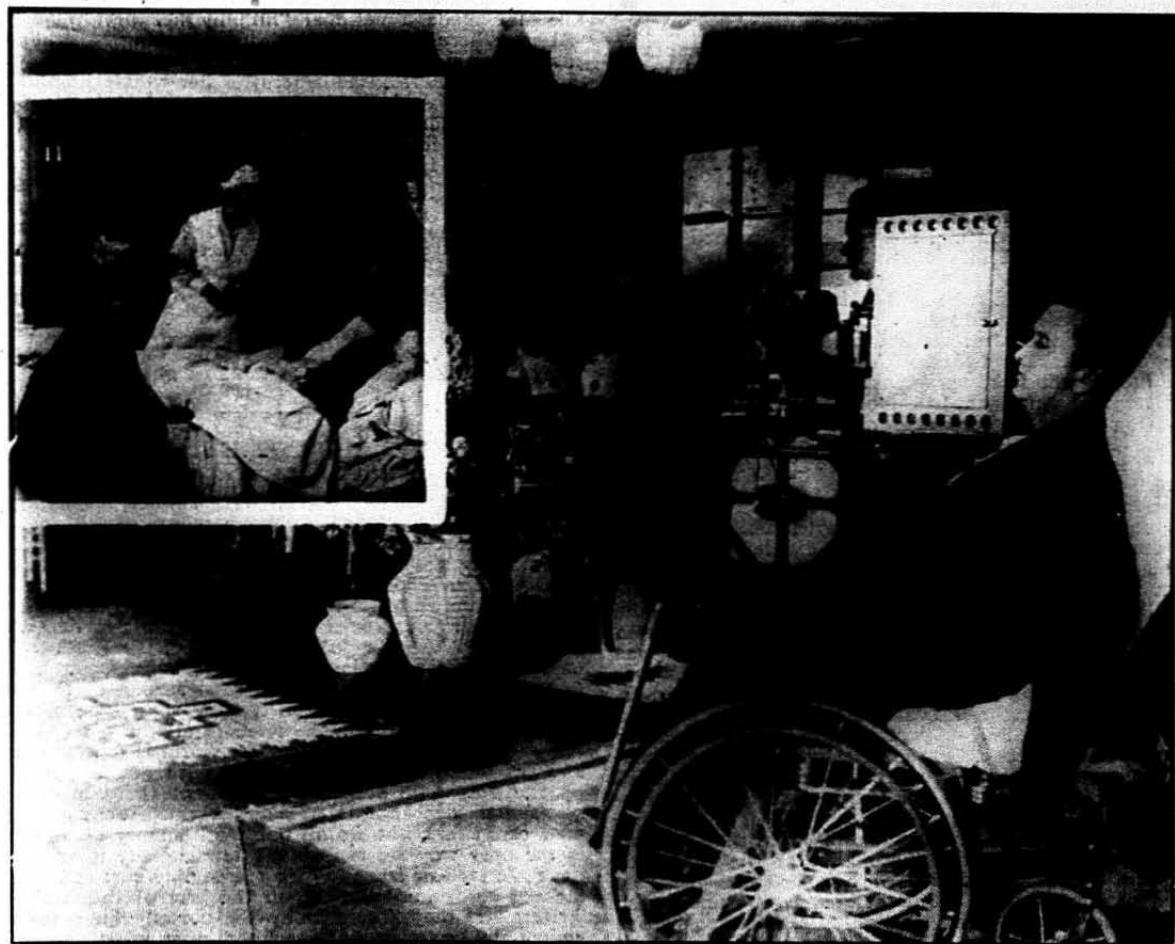
The result was that he stopped August and severed all business relations with him. As it stood at the time the Balboa Company was out the salaries paid to the cast, the cameraman, the stage hands, carpenters, scenic artists and other incidental expenses, and having been stung was willing to let the matter drop, but August felt aggrieved to the extent of \$1,130, which he wanted for manuscript and services. The Balboa Company denied that it was indebted to August. On the contrary, it demanded that he pay \$1,800, to cover the losses his deception had caused. The case was heard in open court and Judge Hewitt listened with amazement to the evidence which convicted August of plagiarizing his own literary efforts. He promptly threw the case out of court and awarded the Balboa Company \$450.00 damages, while he made it a matter of record that the cost of the proceedings were to be assessed against the plaintiff.

## CONGRATULATIONS!

So it IS true that pretty Louise Glaum was married on the quiet a little time ago. Rumors state that they saw her in a white dress getting into an auto, and that Harry Edwards, the head comedy director under "Pathe" Lehman of the L-KO Company, was spotted with a flower in his button-hole, and a glad-some expression on his countenance. Then Harry and Louise both had a short lay off from their work. Openly accused, they admitted the fact, and stated that they were very happy and trusted that every one else was the same. Well, good luck to 'em, even if they did manage the affair secretly.

## KEYSTONE EXPLOSION DOES DAMAGE

While making a scene in a Keystone comedy which will be released in the near future an explosion took place this week which resulted in damage to the studio in Edendale, and which narrowly missed seriously injuring several members of the company. A charge of gunpowder was ignited by a fuse on a float in the artificial lake which was recently constructed in the studio grounds. The explosion was premature and by some chance more powder was used than had been intended. Chester Conklin, Harry Decker, and Walter Wright were close to the charge and were thrown several feet when the explosion occurred. The water was thrown high in the air and the concrete bottom was broken open so that much water escaped through the aperture. Mr. Conklin received numerous bruises and Wright and Decker were burned by the powder. But it was only an incident in the Keystone



THOS. H. INCE

Director General New York Motion Picture Corporation  
viewing the "Reward," while recuperating at his  
home from his recent injuries.

#### YOU CAN NOT KEEP A GOOD MAN DOWN

A little thing like being hurled thirty feet from an automobile traveling at 40 miles an hour is not enough to make Producer Thomas H. Ince believe that he must remain inactive. At least, one would be convinced of this fact to see the noted director-general of the New York Motion Picture Corporation during his convalescence.

A few weeks prior to his accident, in which his automobile turned turtle and hurled him out, Mr. Ince had completed the production of "The Reward," the Mutual Master picture in which Bessie Barriscale will be starred. The cutting process was nearly done, under the supervision of Eugene H. Allen. But Mr. Ince, from his bedside, made it known that he wanted to see the picture and O. K. it before shipment to New York. So he ordered the

purchase of a projecting machine, caused it to be installed in his beautiful Hollywood home, had a sheet suspended from the ceiling and, sitting in his invalid chair, viewed the exhibition of "The Reward." Though he is suffering from a shattered collarbone and internal injuries the chief of Inceville refuses to admit defeat. It was plain that talking did not come easy for him, but he stuck to the task and made some valuable suggestions regarding the assembling of the film.

It is interesting to note, in connection with the production, that it fell to the lot of Mr. Ince's nurse, during the projection, to observe a flaw. The nurse didn't like the way in which Miss Barriscale handled the infant in one of the scenes and promptly made known her dislike. Mr. Ince thereupon ordered the scene in question re-taken.

#### "DIAMONDS FROM THE SKY" HAS GREAT ADVERTISING NOVELTIES IN STORE

Outdistancing every previous undertaking, along exhibitor's publicity lines and establishing a new record for advertising means, is the accomplishment of the North American Film Corporation, producers of the picturized novel, "The Diamond from the Sky."

In the first place, ten thousand dollars was paid for the story itself, which in the vernacular "is going some." In addition thereto, another ten thousand dollars will be given for a suggestion for a sequel to follow the thirty chapters of "The Diamond from the Sky." The usual heralds, ban-

ners, photos, lobby photos, and window cards are available for the exhibitor. Fac simile checks advertising the ten thousand dollar prize, dunce caps for the children, fans for the ladies, dolls for the girls, post cards for everybody, and pluggers along original lines are the newest additions to the advertising campaigns progressive exhibitors everywhere will adopt to promote interest in, and business on, the Diamond. For the exhibitors who book the novel, handsome watch fobs, a mirror on one side and a three-carat brilliant imbedded in a field of blue, and carrying the title have been provided. So great has been the demand for these, that these will in all probability be furnished for general distribution to theatre patrons.

**FAY TINCER CAPTURES FIRST PRIZE**

Fay Tincher, the well-known Komic-Mutual comedienne, was awarded first prize among a throng of contestants at the Venice Bathing Suit Parade, which took place in Venice, California, on May 9th.

The first prize, which was that of fifty dollars in gold, went to pretty, dark-eyed Fay Tincher, who was attired in a bathing suit fashioned after her famous black and white striped costume which she wears when portraying the role of "Ethel," the conspicuous stenographer in the Komic series of Paul West fiction stories.

The parade was a dazzling line of beauty, carried slowly along the broad beach walk in little electrolite chairs, gaily decorated, and passing review before the great throng that gazed and gaped. The line of the parade was fully two blocks long and disclosed many motion picture actresses from the principal Southern California studios, among other beach beauties.

The judges who were up against the most difficult problem of saying which was the most beautiful of fair and captivating entrants, were Mayor Edward Gerety, Dr. J. Mitchell, Prof. W. K. Thornbury, Judge Leo Long and John Wilson, all mentioned being very prominent in Southern California.

Although the suit worn by the winner, Fay Tincher, and her competitors were of the 1915 style, which means a scant amount of covering for the fair damsels of the sea, no loud protests were reported by the so-called Woman's Reform League.

Shortly before the big parade started and just as the crowds of beach visitors had eaten lunch, Miss Tincher in her runabout automobile made her entrance and was greeted with deafening cheers. It was quite evident that the Komic gloom killer had been recognized by the crowds. Miss Tincher's director, Edward "Komic" Dillon, was on the job, as well as her supporting cast, including Elmer Booth, Chester Withey, "Franc" Newmann, Bobby Fuehrer, Clarence Barr and photographer Benoit, who enacted some scenes for the camera that will be inserted in a forthcoming Mutual release.

Although Miss Tincher spent quite some time preparing her costume, little did she realize at the time that she would stand any chance of being named the best dressed of contestants. When her name was announced as the winner of the parade, a sigh of satisfaction passed over the crowds, followed by hearty applause and loud cheers.

Miss Tincher was carried off the grounds to the tune of a brass band, by her friends.

**MORE FAMOUS ARTISTS FOR INCEVILLE**

In further pursuance of his plan to exploit in his feature productions, the stellar lights of American theatrical circles, Thomas H. Ince, director-general of the New York Motion Picture Corporation, announced, from his sick bed, this week, that he has made contracts with more renowned artists to come to Inceville and work before the camera under his personal supervision.

The stars just signed up are Frank Keenan, Willard Mack, Forrest Winant, Truly Shattuck, Julia Dean, Jane Grey, and Hale Hamilton. The name of each has been affixed to a contract and within the next six or eight months each, it is expected, will have begun a career in the film world.

It is also authoritatively stated that Billie Burke, beloved of American audiences, is considering an offer from Producer Ince. Negotiations are pending and before another week has passed, it is likely Miss Burke will have agreed to act, for the films.

Just what plays Ince will employ to present Keenan, et al is not known, but it is understood they will be offered in dramas and comedy-dramas of great length.

Theatrical history is brilliant with the shining performances, before the footlights, of all these latest recruits to filmdom. Frank Keenan's greatest work was done in "The Girl of the Golden West," "The Rose of the Rancho," and "The Warrens of Virginia." He also appeared with astounding success in vaudeville for many years with a sketch entitled "Man to Man."

Willard Mack is nationally popular as a playwright, actor and producer. His latest success, "Kick-In" is now playing to record-breaking audiences in New York City.

Forrest Winant recently completed a long and success-

ful engagement with "The Family Cupboard." Truly Shattuck made a national "hit" by her performance in "Alma, Where Do You Live?" the refreshing musical comedy that was a sensation several years ago. Julia Dean is familiar to American audiences for her wonderful work in "Bought and Paid For." Jane Grey and Hale Hamilton need no introduction to theatergoers. Their work is the subject of much enthusiastic discussion at present in foot light circles. Hamilton will be especially well-remembered for his starling performance in "Get-Rich-Quick Wallingford." The acquisition of these noted performers greatly augments the already long list of celebrities contracted with Produced Inc. William S. Hart and Bessie Barriscale are fixtures at the New York Motion Picture studios. Henry Woodruff is at present working in a five reel to be known as "The Reckoning Flame." Dustin Farnum soon is to start work on a big feature, the title of which is "The Iron Strain," and H. B. Warner of "Jimmy Valentine" fame will follow in the wake of Farnum.

**WHERE ARE THE HUMORISTS?**

In a recent interview which was published in a monthly magazine and widely quoted, Mack Sennett, managing director of the Keystone Film Company, stated that his greatest desire was to find new comedy scenarios of merit and new comedy writers. Since then there has been a tidal wave of mail that casts thousands of scenarios into the Keystone editorial rooms and yet, out of all this mass of matter there has been practically nothing of real worth or value to the Keystone needs. Old film stories rehashed, plots from magazine stories, all manner of material of absolutely no use has been received. In speaking of the thing Mr. Sennett said to a Photoplayers' Weekly representative: "Where are all the comedy writers—where are their minds? The world is full of comedy and yet of all the thousands of stories that are received by the Keystone scenario department there is only an occasional idea that is new or bright. We maintain a staff of writers who do all our work simply because that is the only way we can obtain new comedy ideas. I believe the lack of comedy of a marketable sort is based on lack of study and thought on the part of the free lance writers. If they would study the comedy films that are shown and use a little analysis and brain effort they might assume the right mental attitude and increase their profits."

**CAN GRACE CUNARD FIGHT?**

Can Grace Cunard scrap? Watch her efforts in this direction when she is being kidnapped in the second of the "Broken Coin" series. The scene was rehearsed three times before the camera clicked as beautiful a struggle as was ever witnessed, and Grace had the man guessing even during rehearsals, and once he fell in his efforts to lift her into the car. Grace is pretty husky and she thoroughly enjoys the fun of it, and the fun is nearly all on her side.

**"HER SHATTERED IDOL," PRODUCED BY JACK O'BRIEN**

"Her Shattered Idol," by Ella Woods, is the title of a four-reel Majestic drama to be released as a Mutual Master Picture, featuring the clever pair of Majestic players, Mae Marsh and Robert Harron.

The story has many new twists in which Mae, the fiance of Robert, becomes deeply infatuated with a blacksmith after he has displayed his extraordinary strength by jerking a broken shoe from her horse's foot. Robert is displeased with Mae's choice and tells his uncle of such.

However, the uncle, who has dealt with many women in his time, arranges a scheme whereby they become sweethearts once again.

Spottiswoode Aitken is playing the uncle, and his characterizations are always pleasing ones.

Elmo Linkenbelt, who is a robust, muscular individual, as the blacksmith is well cast, and Jennie Lee is playing his old-fashioned rural mother.

John B. (Jack) O'Brien, the clever Majestic producer who staged "Captain Macklin" and "The Outcast," is in charge of the filming of "Her Shattered Idol."



**FRANCIS FORD AND GRACE CUNARD**  
in an old picture entitled "The White Picaro," in which  
Miss Cunard played a Spanish girl, and Mr. Ford,  
a greaser. (Universal Film, 1913).



Francis Ford and Grace Cunard in an old film entitled "From Dawn 'Till Dark." Harry Schumm and Ed. Boland are also in the above picture—a Universal Film of 1912—they are still with the Ford-Cunard Co.

#### LEAVES METROPOLITAN OPERA FOR MOTION PICTURES

The latest arrival in this city to join the throng of motion picture actresses, is Miss Mae Murray, a late member of the Metropolitan Opera House in New York City. She is not a newcomer in the motion picture field, having formerly played with numerous eastern film companies.

Miss Murray has a nation wide reputation as a dancer, and her great specialty in toe-dancing, as seen in her photograph on page one.

She is a girl of the most winning personality, which has brought her many offers from different motion picture concerns in the west.

It is expected, that the public will vote her a coming star, when her work will be shown upon the screen.

#### WHO IS "MYSTERY DIRECTOR" NOW, IS MYSTERY AT UNIVERSAL CITY.

An Eastern Motion Picture Publication has bestowed the title of "Mystery Director" upon Francis Ford. This notice has not been overlooked by Director Burton King, both directors being of the same company. Now there is quite a tension between the two gentlemen and it is hoped for that some one will clear the "Mystery" and decide who is the rightful owner of the title. Director King declares that this title was bestowed upon him, when with the Usona Co. Director Ford declares that the many mystery films he has produced are responsible for him being the rightful owner of the title. Now, who is the rightful owner?

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**Any Shirt in Any of Our Stores, One Dollar**

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524 S. Broadway

539 S. Spring St.  
457 S. Main St.



BABY DORIS BAKER

## BABY DORIS BAKER, WITH UNIVERSAL CO.

When but a little mite Baby Doris made her debut at an Amateur Night at a theatre in Seattle, Wash., and won first prize. This made her parents take interest and started to teach her to become an actress. Some time after, she won the first prize in a contest for clever children and the vaudeville agents took quite an interest in Baby Doris and signed her up for two circuits on which she performed for nearly twelve months at a salary ranging from \$40 to \$50 per week. It was remarked that this was the cleverest child act ever seen in vaudeville, as she was only five years of age, after completing the circuit. On coming to California the labor law intervened, so she started her career in pictures. She started with the Universal, playing with Edwin August, later she joined the Lubin and Keystone Companies, and created quite a sensation in a picture produced by the Keystone Company called the "Water Dog." Later she played with Mrs. Leslie Carter in "The Heart of Maryland." She is now back with the Universal Company. This little star has traveled across the continent seven times and is being educated by a private teacher and can always be seen carrying her books around with her.

SCENARIO OF "WHO PAYS" SERIES BY  
WILL M. RITCHIEY

The twelve motion picture scenarios for the Balboa-Pathe "Who Pays" series were written by Will M. Ritchey, and all but one of them were based upon dramatic stories that were his own original conception.

Edwin Bliss, a noted writer, was engaged to novelize these photo-dramas and did so with unusual skill. Strange to say, this task completed his life's work. Death overtook him shortly after he had turned in the last manuscript.

Will M. Ritchey, the Balboa Company's scenario editor, is a graduate from the ranks of newspaperdom. He has been writing photo-dramas four years and has contributed more than two hundred to the screen. The foremost American companies have produced his writings and among the professionals there are none who surpass him, while few equal the product of his master pen. He possesses a keen dramatic mind, a sharp sense of continuity and visualizes so perfectly that any first-class director can achieve wonderful results. The "Who Pays" series was the greatest assignment ever given to him, but he performed it with such signal ability that in future none will dispute his supremacy in a field where rivalry is intense. Before beginning work on the "Who Pays" series Mr. Ritchey made a six-reel dramatic picturization of "Beulah," Augusta J. Evans' world famed American novel, and this was screened with Henry B. Walthall in the star part. "Ill-Starred Babbie," a picturization of Will H. Whalen's

sentimental book, followed. This picture play has been finished and will be released with Miss Jackie Saunders in the stellar role. "When the Wheel Turns," another Walthall feature, was also scenarioized by Mr. Ritchey. In the "Who Pays" series all but three of the twelve have been titled and are ready for the exhibitor. "The Price of Fame" is the first. Then, in the order named, are "The Pursuit of Pleasure," "When Justice Sleeps," "The Feminine Law," "Today and Tomorrow," "Houses of Glass," "Blue Blood and Yellow," and "For the Commonwealth."

Those who started motion pictures on their way did not give the author credit on the screen or elsewhere and it is only within the past year that writers have been in a position to demand recognition. Mr. Ritchey's fame has not reached the people because of these conditions, but since his connection with the Balboa Company every effort has been made to give him prominence, and when the great jury passes upon his work, the popular verdict will be that he is a genius of remarkable attainments.

WM. S. HART,  
N. Y. Motion Picture Co.

## INCE WILL ATTEND HIS RODEO

It is just within the bounds of possibility that Thomas H. Ince, the producer, will be able to be present at the celebration to be held next Sunday in honor of his recovery. The celebration is to be in the nature of a big free Rodeo and Barbecue to which the general public is invited. It is to be held on the plateau within the studio grounds of the New York Motion Picture Corporation at Inceville, via Santa Monica.

Mr. Ince's physicians stated this week that their distinguished patient is slowly but certainly recuperating from his injuries and that if all goes as well as is expected he will be in fit condition to attend the celebration.

Aided by Spencer Valentine, his assistant, Eugene H. Allen, business manager of the New York Motion Picture Corporation, is making great preparations for the big event. It is understood that a number of the riders who appeared last week at the Stadium Rodeo will perform for the cash prizes next Sunday.

The events on the program, in addition to the barbecue will include, trick and fancy riding and roping, bulldogging steers, races and bucking broncho busting.

**MABEL'S MAIL.**

Mabel Normand, Keystone star comedienne, has a secretary to care for her correspondence which has long since overflowed all possibility of personal attention. Last month she received a total of seven hundred and twenty-six letters from all parts of the world. Many contain requests for photographs; others seek advice about sisters or daughters entering the moving picture profession and some are freak letters on all manner of subjects. Much of the accumulation is handed to Miss Normand who dictates the replies. Some of the letters, such as requests for photographs are handled by the ordinary routine.

Last month one letter was received from a wealthy but eccentric lady residing in South Carolina who expressed her desire to adopt Miss Normand. In part the letter follows:

"One of my amusements in this little Southern town is visiting the moving picture theatre. I thought it was a very sinful sort of pleasure for several years until I was induced to make a visit with a friend, but I have found that it is really innocent of evil consequences. I have seen you in many pictures and am full of sympathy for the rough treatment that you receive in some of them. How much better it would be if you could live in a quiet, rest-place such as this?"

Mabel replied, thanking the dear old lady for her sincere kindness but assuring her that rest and quiet were as foreign to her nature as the Swannee River is to icebergs.

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**BESSIE EYTON'S LEOPARD HAD A HARD WEEK  
—BEAST MOURNED WHEN CHARMING  
ACTRESS WAS MISSED FROM STUDIO**

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**Keepers at Zoo Believe They Have Never Witnessed  
Such Show of Affection**

This has been a hard week for Bessie Eyton's pet leopard. This animal is one that appeared with Miss Eyton in her most recent picture, which for daring is said to be unequaled in film history. Miss Eyton has been resting this week preparatory to beginning work on a new program in an appearance at the Selig Jungle-Zoo, the leopard became very much attached to each other. So much so that when two days passed without Miss Eyton putting in an appearance at the Selig Jungle-Zoo, the leopard refused to eat and remained dejected and forlorn in a corner of his cage. Miss Eyton was finally sent for and while she was there the leopard leaped and bounded about, showing every sign of absolute happiness. When she left he slunk off into his corner again and refused to be consoled.

The keepers at the Zoo declare they have never witnessed such a show of affection on the part of a wild animal. They say that with Miss Eyton about the animal is one of the best spirited beasts in the collection and easy and safe to handle. Miss Eyton away the beast immediately becomes dangerous and sulky.

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**R. A. WALSH FILMS IBSEN'S BOOK,  
"PILLARS OF SOCIETY"**

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The powerful theme of Ibsen's widely circulated book, "Pillars of Society," is being photodramatized by the Reliance Company, to serve as a Mutual Master Picture.

In addition to the commercial value attached to this particular Ibsen story, the cast is the strongest that could possibly be secured to enact the three principal parts. Henry Walthall, star of Griffith's "The Birth of a Nation," is playing Bernick, who is at the head of the ancient shipbuilding house of Bernick, that is nearing bankruptcy. Mary Alden, the unusually clever Griffith character leading woman, as "Lona," the elder half sister of John, will make the part one that will live in the memory of filmdom forever, and Chas. Lee as the leader of the hypocrites, or in other words, one of the pillars of society, has a character part to his liking.

The picturization was prepared by Mary H. O'Connor, who is deserving of a great deal of credit for the manner in which she arranged this powerful drama for screen purposes.

R. A. Walsh is devoting his time to the filming of "Pillars of Society."

**KEYSTONE RELEASES****ROSCOE ARBUCKLE****"CROSSED LOVE AND SWORDS"—ONE REEL**

Complications follow each upon the others heels in riotous profusion in this Keystone comedy. The story is of two suitors for the hand of the same girl, and their efforts to occupy the position of favorite in her heart of hearts. The rescue of one of her pets and a duel between the rivals are interesting incidents in the action of the story.

**"MISS FATTY'S SEASIDE LOVERS"—ONE REEL**

The leading women in this Keystone comedy bears a striking resemblance to "Keystone Fatty" but as the disguise is not removed we are not sure of the identity. Whoever plays the part is active and funny. The coming of a rich man and his wife and daughter to a summer hotel is shown at the opening of the story. The usual male flirts till the lobby and all vie in their efforts to win the heiress. She refuses to be won, however, and goes swimming with her parents. The events that take place during the surf bathing are sufficient to make the balance of the reel a well-filled strip of laughable incidents.

**"HE WOULDN'T STAY DOWN"—ONE REEL**

A Keystone of the genuine Keystone sort. Ford Sterling plays the principal part and is at his best. The story is written around the efforts of some people who are possessed of more enthusiasm than honesty to collect a large amount of life insurance. Their ruses and the complications that result are laughable to a side-splitting degree. The picture is well cast and well acted throughout and the photography is excellent.

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**FRIDAY NIGHT AT BRISTOL CAFE THE BEST  
SHOW FOR PHOTOPLAYERS—MILLIONS OF  
LAUGHS CAUSED BY POPULAR PROFES-  
SIONAL CLUB NIGHT.**

If you have never before attended one of the professional nights at the Bristol Cafe, do not fail to be there on coming Friday. Amusement Manager Kahn has about thirty extra numbers on the coming program, and you will be brought back to the days when you and I used to attend amateur night, and clamour at the top of your voices for some friend or favorite to win. Among the many acts a number of real talent will be found, and no place in the city has a similar feature to offer. Do not forget Friday night, we will ~~all~~ meet at THE BRISTOL.

Three companies of the Universal studios have left for a stay of several days for Oxnard. The companies are under the direction of Francis Ford, Al. Christie and Otis Turner.

### NANCE O'NEIL AT MILLER THEATRE

Nance O'Neil with her vital personality and compelling magnetism is beyond all question America's foremost emotional actress. She is rightly called the American queen of stormy emotion. She makes her second screen appearance at Miller's for the week starting Monday in "Princess Romanoff," adapted from Sardou's drama of intrigue and blazing passion "Fedora." Miss O'Neil has played this powerful role in every civilized country on the globe on the speaking stage, but she declares in an interview with Caroline Lowery of the "New York Morning Telegraph" that "I had always thought that I had mastered every subtle phase of *Fedora* Romanoff's wonderful character, but I find that in spite of the number of times that I have played it upon the stage, the screen offers possibilities of development of which I had never dreamed. The tremendous possibility of expressing all the emotions without using words is what grips me in this new field I have entered. Miss O'Neil's latest production was made by Frank Powell with a great cast which includes Stuart Holmes, Clifford Bruce, Jane Miller, Lillian Paige and Victor Benoit. The added attraction is the sixth and latest of the new series of "Exploits of Elaine" stories.

### A TWO-YEAR-OLD TOT PLAYS WITH A LEOPARD —CHILD TAKES LEAD IN SELIG JUNGLE-ZOO WILD ANIMAL PLAY.

Exhibited No Fear and Cried That She "Wanted Her Kitty Back."

Jean Fraser, a Los Angeles girl, two years old, appeared in a scene with a large leopard at the Selig Jungle Zoo Wednesday and performed a most difficult task with a fearlessness which astonished even the animal trainers. In the picture the child fell into the hole dug for a trap. The leopard then appeared and tumbled into the excavation with the infant. Instead of exhibiting fear and panic, little Jean calmly went through the scene and, when removed cried that she "wanted her kitty back." The parents have trained the infant with such care that Jean does not know the meaning of fear. She is the lead in this Selig animal picture, "Little Billie."

### PETE LAWRENCE DEAD

One of the most well known vaudeville performers, with hundreds of friends in the motion picture field is dead.

Pete "Peanut" Lawrence, of the team of Pete and Nolan Lawrence, died in San Francisco after a short illness. The deceased was well known on the Pacific Coast; a member of the White Rats and the Elks.

The sad news was quite a shock to his many friends and associates in and out of the theatrical profession.

### A CENSOR DEFINED

Constant Reader asks, "What is a Censor?"

A Censor is the individual who cuts out everything interesting. A Censor toils not neither, neither does he spin, but Solomon, in all his glory, was not arrayed like a Censor.

### MORE KEYSTONE ENLARGEMENT

When Adam Kessel, Jr., and his brother Charles, left for New York recently after a visit to the Keystone studios in Edendale, Cal., they had the satisfaction of knowing that the entire equipment of the company was as perfect and complete as money and brains could make it. But the enlargement of the company which has been necessitated by the increasing demand for Keystone comedies has brought about a crowded condition of the stage space, and as a result the entire city block directly across the street from the present studio has been purchased. A concrete garage and a stage one hundred by three hundred feet in dimensions are being constructed by a large force of workmen. The new auxiliary plant will be ready for

occupancy in about thirty days. When the work is completed the Keystone plant will be the largest in the world in which comedy films are made exclusively.

### "WHO PAYS?" NOVELIST DIES.

#### E. W. Bliss, Writer for Pathé, Drops Dead.

Edwin Bliss, well known as a novelist and writer of short stories, died suddenly in the Vanderbilt Hotel in New York on April 14th. Mr. Bliss' last work, and one which he had only just finished before his death, was the novelization of the Pathé motion picture series, "Who Pays?" These stories had been syndicated and are being published in leading newspapers all over the country.

Mr. Bliss was only thirty-six years old. Those who have read his "Who Pays?" stories state that it is greatly to be regretted that he did not live to enjoy the increased fame and popularity which these stories were destined to bring him.

## Universal Notes

Allen Curtis and his company of Joker players have started production on the prize winner of the contest inaugurated by the Associated Ad Clubs of America. The Universal was chosen by the association to pick the winning scenario from the hundreds submitted. In return they were to be allowed the privilege of producing the story. "You Want Something" is the title of the story which won the prize. Stebla Ann Ellis is the author of the story which Clarence Badger of the Universal scenario force afterwards put in proper form for production. The story will be staged in two reels with the regular Joker cast in the lead-in roles.

Arthur Moon has joined the forces of the Allen Curtis Joker Comedy Company, with which company he is to play juvenile leads. There is a very good chance for someone to say something about Moon and star, and similar things. We pass it up to anyone that wants it. Shoot the moon!



The names of three of the Universalites have this week been placed upon the sick list. Henry McRae, director of the 101 Bison Company, narrowly escaped blood poisoning as the result of a rusty nail being run nearly through his foot. Otis Turner is walking about with the help of a stout cane, on account of a sprained ankle. Fritzi Brunette is the third and the one who escaped from the most serious of the accidents. While learning to drive a new car, she temporarily lost control of it. It swung to one side and collided with a telephone pole. Miss Brunette sustained a number of painful bruises which have left her in the hospital ever since, but nothing serious is expected to result.

Plans have been drawn up and accepted for the building of a new \$100,000 interior artificial light studio at Universal City. The recent cloudy weather has convinced the company officials of the advisability of being prepared for the unexpected. Of course the studio will not be completed in time to be of any service before the next rainy season, but it will be ready by that time and will undoubtedly save the concern many thousands of dollars during that period.

**The Francis Ford Company** is pushing the "Broken Coin" serial forward with all possible speed. They have already started the fifth installment, although they have hardly been engaged in the production of the film an equal number of weeks.

Although the company officials thought at the time of the building of Universal City that they were allowing more than enough room for the growth of the plant, they seem to have made a very considerable mistake. Arrangements are being made now for the building of an extra tier of dressing rooms above one of the rows already in use to accommodate the new players who have recently been added to the company's regular casts. In the meantime a row of some twenty tents has been put up to serve as temporary quarters for those players who cannot be crowded into the permanent rooms.

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While waiting for the return of J. Warren Kerrigan from the hospital, Jacques Jaccard, just to keep in practice, has picked up a company among the stock and extra players and is turning out a few one-reel stories. "Promises to Pay" is the rather interesting title of the first of them.

**Doris Pawn**, who for the past five months has been playing opposite Sydney Ayres, has been transferred to the company of William C. Dowlan, where she is also scheduled to play leading roles. Val Paul, who was also with the Ayres company, has been transferred to the DeGrasse company to play heavy characters with them.

**Harvey Gates** and Robert Leonard are at work adapting Owen Kildair's "My Mamie Rose" to the screen. They expect to make a four-reel feature of the story and are working hard for some unusual psychological features in the denouement.

**Miss Gladys Hardy**, known as one of the best horsewomen on the coast, made her first appearance in pictures in Henry McRae's production of "Patsy of the Circus." Miss Hardy will continue as a part of the Universal forces.

**Jerry Barnes**, animal trainer at the Universal zoo, is recovering from injuries sustained in one of the scenes of "Patsy of the Circus." Charley, the elephant, armed with a tent stake, is supposed to disperse a band of vandals and end a free-for-all fight. Charley entered too sincerely into the spirit of the thing and swung the stake with more earnestness than was necessary. He managed to strike Mr. Barnes across the face with the stake before the trainer could get out of the way. Fortunately no bones were broken and the trainer is now in a fair way to recovery.

**Julian Eltinge**, of musical comedy fame, was among this week's visitors at Universal City. In the company of Miss Violet MacMillan, who by the way, trouped with him for several seasons playing leading parts, he went over the whole of the city, making inquiries and proving himself an apt pupil and a real film fan.

**Oscar A. C. Lund**, director and playwright, has joined the forces of the Universal at their western plant. He is to direct production of his own company and will for the

most part write his own scenarios.

Among the many recent additions to the Universal forces is Frank Elliott, whose work with Elsie Janis, Emily Stevens, Blanche Bates, John Drew and others has earned for him an enviable reputation.

## Biograph Notes

**Vice-President Hammer**, of the American Biograph Co. has returned to Los Angeles from a business trip to New York.

**Louise Vale** will play the leading role of "Cigarette" in "Under Two Flags," now being produced by Director Vale.

**Richard Stewart**, one of the best liked actors of the Biograph studios is a man of rare personality which promises him a splendid future before the camera. He is also an incomparable dancer, which will be proven by the girls who attend the Biograph dance at the beach.

**Madge Kirby** is a fixture of the company under direction of Geo. Rheims. There is a girl with the most sunny disposition, not only in private life but also on the screen.

**Victor Rotman**, who for years has played nothing but juvenile leads has lately given much evidence of his ability as a character man. He now prefers character parts and his interpretation of the Moneylender in "Under Two Flags" was a splendid character.

**Franklin Ritchie**, leading man of the Western Biograph studios, under Director Vale, is too well known from the legitimate stage to expect anything different on the screen. Snuff!

**Gertrude Hamer**, who is now working under Director O'Sullivan has made remarkable strides for the short time that she is in motion pictures. Her pleasant laugh and smile has earned her the name of "Sunshine."

**Director Vale** and his entire company will leave during the coming week for the Mojave desert for the finishing scenes of "Under Two Flags."

**Wesley Warner**, assistant to Director Morrissey has been cast to play an important role in his director's next production.

**Harry Carey and Chas. West**, two valuable members of the Biograph Co. have left their old stand-by and have joined the Griffith forces.

## Mutual Notes

The title of the two-reel Reliance Indian drama, "The Converts," produced by Sheriff Arthur Mackley, has been changed to "The Huron Converts." The basis of the plot is an old Indian legend brought to light by Dark Cloud, the well known Indian player of the Mutual forces. The cast includes Dark Cloud, Joseph Henabery, and Bessie Buskirk.

**Edward J. Peil**, formerly of the Lubin and Santa Barbara Motion Picture Company, has been cast to play a leading part in Director Tod Browning's next Mutual photodrama. Edward Peil is a very excellent actor and has quite a following in filmdom.

**Thomas Jefferson**, now appearing in photoplays produced at the Reliance and Majestic Hollywood studio, recently rejected a flattering offer to present a revival of "Rip Van Winkle" on the speaking stage, and also to enact the title role himself.

Mr. Jefferson's contention was that he is a bit tired of the legitimate stage for the present and prefers playing in motion pictures at the Griffith studio. Some of his late Mutual pictures are "The Tramp," "The Fencing Master," "Ghosts," and "Up from the Depths."

Forthcoming pictures that will emanate from this Mutual studio will disclose Jefferson in a series of prominent character parts.

**Dorothy Cish** in "Out of Bondage," a two-reel Majestic-Mutual release, appears as Mary, the daughter of Jim McRae, the crook, played by F. A. Turner.

The theme for this Majestic Dorothy Cish release was taken from a story of the same name that appeared in a recent issue of Munsey's Magazine by A. J. Klinck.

The story deals with two crooks who make many robberies. Dorothy Cish, as the daughter of one of the crooks, is forced to marry the other crook. However, soon these two crooks have a quarrel over a division of some

loot and one squeals. A number of interesting situations present themselves and are well carried out by the capable cast, which includes Walter Long, Richard Cummings and William Hinckley. Director George Siegmann is producing "Out of Bondage."

Director William Christy Cabanne, who is producing the John Emerson Majestic feature, "The Failure," for some prison scenes, selected San Quentin, the California state prison, for same.

Cabanne communicated with the chief guard and then learned they were friends of old. The next day the Mutual director and his large company contracted for passage to San Quentin and were informed that the interior of the penitentiary was at their disposal. Cabanne made the best of the situation and the scenes he secured are somewhat different from the ordinary interior prison scenes.

"Gasoline Gus," by Chester Withey, is the title of the latest outburst on the part of Edward "Komic" Dillon's troupe of humor stimulators.

Fay Tincher is playing the daughter of Mr. Fizz, who derives his income from a soda fountain. Gus, one of the store clerks, idolizes Fay, while the other clerk, Will, is of a decidedly jealous disposition. He lays the blame of cash register thefts on Gus and he is fired. Gus contrives the idea of buying and running a jitney bus, and it so happens a buys an automobile stolen from Mr. Fizz. That afternoon, Will and Fay decided to go for a ride and they engaged Gus to drive them around. His identity is unknown to them, for he is masked with goggles and coat. Gus in a jealous rage decides to drive them to eternity and does so by allowing the jitney bus to land in the canal and Will leaves Fay to drown. Gus, however, saves the girl and Will is arrested for stealing Mr. Fizz's motor car.

Max Davidson is playing Mr. Fizz, Elmer Booth as Gus, Chester Withey in the part of Will and Frank Darien as the crook. Edward "Komic" Dillon is the usual pilot of this speedy comedy.

Frank E. Woods, manager of the Reliance-Majestic production department, has supplied Director Giles Warren with a one-reel scenario that contains unusual dramatic strength and situations. As a Reliance release, it is entitled "The Deadly Focus" and in it appear Alfred Paget, Raymond Wells, Claire Anderson, Mrs. Wilson and Mr. Von Buskirk.

The strong rays of sun play an important part in this story, which suggests its title.

"The Electric Alarm," taken from the fiction story that appeared in a recent number of the Metropolitan Magazine, is the main theme of the one-reel Majestic of the same name.

It deals with an electrical engineer who is installing a fire alarm system in a small Pennsylvania town. Then there is his sweetheart and her mother—a railroad trestle is on fire—the approaching train carries his sweetheart—to form a complete circuit so that a signal of warning can be issued, he grasps the two broken ends of the wires and thereby completes the circuit with his body.

Ted Browning is staging it, and his company includes Chas. Gorman as the engineer, Lillian Webster his sweetheart, her mother Miss Peyton, and A. E. Freeman, a small town cop.

Intensely dramatic in theme, "The Man of It," by Chester B. Clapp, a two-reel Reliance-Mutual photodrama, is Irene Hunt's present vehicle.

It is being produced by F. A. Kelsey, and unexploited California mountains are being used for the atmosphere.

The cast is an unusually strong one, which includes in addition to Irene Hunt, Margie Wilson as her younger sister; Jack Conway in the role of a mountaineer; Vester Perry plays the surveyor, with Ben Lewis and Elinor Stone as the parents of the two girls.

"The Man of It" as a story is rich in qualities, and there is no doubt that it will be one of the best two-reelers ever issued from the Mutual studio.

#### BESSIE BARRISCALE LOSES MOTHER

Bessie Barriscale, star of the New York Motion Picture Corporation, has just received word of the death of her mother, Mrs. Jennie Barriscale, in New York City. The shock of the news was lessened by the young actress's realization that the end was approaching. Mrs. Barriscale had been ailing for some years with organic heart trouble.

## Keystone Notes



"Ambrose" Mack Swain, the Keystone comedian will be remembered by fans of Vaudeville theatres. Mr. Swain entered the theatrical profession when fifteen years of age. His first partner "in crime" was Knut Erickson, in whose partnership he travelled extensively over the different vaudeville circuits. Mr. Erickson is also in motion pictures, and is being starred by the Cort Film Corporation. After touring the country for six years under the team of Erickson & Swain, the latter went into the dramatic field, staying with it for fifteen years but finally following the lure of the "Movies" he became a member of the Keystone Companies.

He is well known in his character of "Ambrose," of which he is the originator.

Harry Bernard, formerly a well known musical comedy comedian and owner of his own shows, has received many congratulations on his work with the Keystone Film Company. It is a new experience for Mr. Bernard but he is fast becoming a success and enjoys the film game quite as well as the footlight stuff.

All the Keystone directors are working overtime to catch up with the time lost during the rainy weather of last month. Del Henderson, Walter Wright, Dick Jones, Frank Griffin, Ford Sterling, Charlie Avery and Roscoe Arbuckle are all busy with new comedies, and Mack Sennett is directing a picture with Mabel Normand in the leading role in addition to keeping in close touch with the work of the other directors who are all under his personal management.

Mack Swain has been enjoying a few days rest between pictures and it is coming to him. Swain is one of the hardest workers in the Keystone company, and has been doing some strenuous acting up to the time of his brief vacation.

Dave Morris has been on the sick list this week but expects to be able to resume work within a few days.

Harry Booker injured his hands slightly in a water scene this week but is on the job just the same. Mr. Booker is one of the oldest men in the Keystone company, having passed the three score mark, but to watch his work one would think that he was little more than old enough to vote. He has been with some of the best shows in the country, having played for Frohman, Klaw and Erlanger, the Schuberts and other well known managers. Of recent years he has been known in vaudeville in his sketch entitled "The Delegate."

Chester Conklin received an offer to join the Ringling Bros. circus this week but immediately wired a refusal as

he is on contract with the Keystone company and is signed up for a term of years. Conklin was formerly a clown with the Ringling organization and is much in demand in that capacity. The screen looks better to him than the sawdust ring, however.

**"Big, Ed" Kennedy** and Fred Fishback, both members of the Keystone company, would be serious factors in the heavyweight championship boxing situation if they were not so busy in the production of comedy pictures. Both are giants in stature and powerful in proportion as well as being expert boxers.

**"Billy" Sheer**, one of the most recent additions to the Keystone stock forces, was a big-time vaudeville favorite before falling for the lure of the lens; but he says he likes pictures better.

**Harry McCoy**, the sartorial criterion of the Keystone company, has succeeded in filling the place that Charlie Ruggles, former dramatic stock favorite, left vacant in Los Angeles. McCoy dares to wear anything that any brave haberdasher dares to sell.

**Mr. Arling** of the Keystone company is frequently taken for King Baggot, both in real life and on the screen. The resemblance is remarkable, but Arling does not need any second-hand honors, as his acting is of a quality that is sufficient unto itself.

**Louise Fazenda**, the talented young character actress of the Keystone company, is one of the most daring girls in moving pictures and has never refused to perform any difficult feat that was necessary in a picture. Being an expert rider, swimmer and aerialist, she is well equipped for all manner of hazardous work.

**Syd Chaplin**, famous Keystone comedian, receives many interesting letters from London, England, where he is a huge favorite in vaudeville and pantomime. Keystone pictures are quite as big popular successes there as they are in the United States if not more so—although such a thing were scarcely possible.



BETTY SCHADE  
Universal Films.  
Universal City, Cal.

## Premier Notes

**Harry Fowler** has joined the Premier Company, at Santa Paula, Calif., as cameraman, coming from St. Louis, where for the past four years he was connected with the St. Louis Motion Picture Co.

**Lovers of melodrama** will find a real thriller in "The Smuggler's Daughter," which Willis L. Robards has just completed at the Premier studio. Frederick Church, Lillian Hamilton, Walter Rodgers, Malcolm Blevins, Walter Olivas and Harley Chambers are prominent in the cast. Karl R. Coolidge is the author.

**A number of the members** of the Premier Company spent a week fishing in See Saw Canyon, near Santa Paula, Calif., and caught an abundance of trout. Included in the party were Frederick Church, Willis L. Robards, Walter Lundine, O. E. Goebel, Walter Olivas, Mr. and Mrs. Karl R. Coolidge and Mr. and Mrs. Chas. Huber.

**Apropos** of a recent press notice regarding a contract that was signed on the back of a collar, here's one better. Willis L. Robards, director and manager of the Premier Company, springs this one: Years ago, while prominent on the stage, he was made an offer to join the movies. This, while bathing in the Atlantic Ocean, and between splashes he favorably considered the offer and accepted. A contract was immediately drawn and written with an indelible pencil on the back of his neck. A bad case of sunburn developed, his skin peeled off, eliminating the contract, and the company making the offer went broke.

**Scotty Young**, the scenic artist of the Premier Company, at Santa Paula, Calif., considers trout fishing a luxury. The season opened April the first, March 31st found Scotty standing along a trout stream, pole in hand, a line on the pole, and on the end of the line a baited hook. Scotty told the game warden who appeared on the scene that he was only instructing his two youngsters in the gentle art of angling. The worst of it was that he didn't catch a fish, only a receipt for a twenty dollar fine.

**Lillian Hamilton**, of the Premier Company, is peeved. In "With A Girl at Stake," she jumped from the top of a speeding stage coach into the arms of Otto Meyer. Witnessing the picture in a Los Angeles theatre she heard many remarks that it was "only a dummy," and so she says, "What's the use."

## Selig Notes

"**The House of a Thousand Candles**," adapted from the famous novel by Meredith Nicholson, by Gilson Willets, is being put in production at the Selig Chicago studios. Mr. Harry Mestayer, the well known actor, takes the leading character role.

**The Selig Polyscope Company** is preparing to produce "Mizpah," a massive Red Seal play. Preparations are going forward at the Selig Jungle-Zoo, under the direction of Colin Campbell. Sites have been chosen for both "Babylon" and "Jerusalem," which compare very favorably to the character of the country in the Holy Land. In addition to the all-star cast used in the Selig Red Seal play, "The Ne'er-Do-Well," there will be several other well known stars in prominent roles.

**The Selig Company** recently offered a free trip aboard the Selig Movie Special to California, July 8th, to the author who could furnish a motion picture plot to be filmed en route and having all the guests as characters. Several thousand scripts were submitted and not one proved to be practical. Other methods will be taken to secure the kind of a story essential for the journey. Evidently the knack of "writing upon order" has not been acquired by ambitious photoplaywrights.

**Director Guy Oliver** has completed the fantasy "The Angel of Spring." Jungle beasts at play with their young will be some of the feature portions of this Selig drama.

**Miss Martha Boucher**, a young pretty and talented actress from the legitimate, has joined the Edendale Company, giving the Selig studio there a number of stars. Miss Boucher played the lead in "Ben Hur" on the stage, was with William H. Crane and enjoyed a splendid experience in the line of roles before entering motion pictures.

**Stella Razeto** is appealing as a mulatto girl in "The Blood Yoke," a role which calls for the full powers of this emotional Selig star.

**Carlyle Blackwell** has been very sick, and will recuperate at one of the hot springs, which abound in California. He held up well until the completion of the "Puppet Crown," in which he played opposite Ina Claire, for the Lasky company. He will next be seen playing opposite Blanche Sweet in "The Secret Orchard," under the direction of James Neil. Blackwell needs the rest, for he has been working steadily for many months now. He is delighted with his surroundings at the Lasky studios.

## "Flying A" Notes

Henry Otto started work yesterday on a two-reel subject, "The Resolve," written by Edward Kaufman. This story has some very strong dramatic possibilities and Mr. Otto is confident he will work it out in a most satisfactory manner.

W. J. Tedmarsh was assigned to work as a director yesterday, and put several people through scenes, the object being to illustrate the Wells-Fargo manner of handling fresh fruit. This will not be an American release, but shown by the Wells-Fargo people at the San Francisco exposition as an educational.

One of the "Flying A" automobiles and a car belonging to Rev. Mr. Weld collided on the coast highway at San Ysidro road yesterday afternoon, both cars being badly damaged, but no one injured. The players were of the players being directed by James Douglass and in the car were Wallace MacDonald, Fred Gamble and several others. There were two persons in Mr. Weld's car. The cause of the accident was trees that obstructed the view at a turn.

Director Archer MacMackin gave a birthday party last evening at his Victoria street house in honor of Wallace MacDonald. There were about fifty present, mostly American Film players.

Roy L. McCarell, who won the \$10,000 "Diamond from the Sky" prize, has written more than 1,100 produced photoplays, and has for a number of years been a consistent prize winner. His father, Captain Thomas F. McCarell, was a famous Maryland editor, a gallant confederate officer, Indian fighter and Texas ranger. At the age of 13 Mr. McCarell commenced to contribute to Puck, Harper's and other periodicals, and later allied himself with big New York papers. His literary ventures have been many and successful. He also wrote the very first photoplays for the Mutoscope, then known as the peep shows and lasting but a minute or so. He went right to the front when the photoplay was developed by Griffith.

"The Diamond from the Sky" prize is the largest ever paid for a photoplay. Mr. McCarell received that prize for the story, which was about 1,000 words in length. He was then engaged to prepare the working script on which he is now at work in Santa Barbara. He is also writing the story that will be published in the Chicago Tribune and its allied papers.

Milton H. Fahrney has started producing for the Mina company at the Hollywood studios, recently occupied by the Universal. Fahrney was the first director David Horsley ever employed, and the union is thus again cemented. Fahrney has Goldie Colwell, George Ovie, Jefferson Cabourn, Mrs. Sully, and Louis Fitzroy with him, and will make comedies until the new studios at the Zoo are completed.

## NEW YORK NEWS

### THE NEW YORK THEATRE CLUB MEETING

J. Stuart Blackton, of the Vitagraph Company of America, and Wilton Lackaye the actor, were the principal speakers at a meeting of the New York Theatre Club, Tuesday afternoon in the Hotel Astor. Mr. Blackton discussed the "technic of the motion picture as compared with the stage," while Mr. Lackaye spoke on "the American actor."

There was also a program of motion pictures showing the progress of the art of moving photography. Incidentally a series of pictures of Violet Virginia Blackton, taken every six months from the age of one year to seven, proved of great interest to the several hundred members of the club which filled the grand ball room.

After tracing the growth of the motion picture business, Mr. Blackton said that he had been requested by Mrs. Belle de Rivera, the president of the club, to cite some figures showing the growth of the business.

"We who are engaged in making moving pictures," declared Mr. Blackton, "constantly are animated with a de-

## Inceville Notes

Rapid progress is being made this week by the cutting and assembling department on "The Reward," the four reel Mutual Master Picture in which Bessie Barriscale will be starred by the New York Motion Picture Corporation. Footage has been reduced from 12,000 to 6,000 feet and the film probably will be shipped to New York within the next few weeks to be made ready for release.

"Bill" Hart, the renowned character star of the New York Motion Picture Corporation forces, is wondering where his popularity is going to stop. He thinks nothing of opening a dozen letters every day from all parts of the world, complimenting him on his many fine portrayals of western types, but he received one this week that made him smile his already famous smile. It was from a party of boys and girls in Mount Oliver, Pa., who stated that they have formed the "Billy Hart Movie Club."

Baron George Victor Heyl and the Baroness, of Germany, and Mr. and Mrs. Judd of Minneapolis and Miss Katherine Demaron of St. Louis were among the interested visitors to the plant of the New York Motion Picture Corporation this week. The nobleman evinced a lively interest in the manufacture of photoplays and was so enthusiastic that he promised to return again and work as an "extra" in a mob scene, "just for the experience it holds forth to him." The party was escorted throughout the plant by Clarke Irvine, a Los Angeles newspaperman and correspondent.

A new appellation was bestowed upon Walter Edwards this week. The distinguished character actor of the New York Motion Picture Corporation is turning out two-reelers so rapidly that his associates have dubbed him "The Cyclone." His latest production is "His Superficial Wife," a strong story of matrimonial difficulties, by Richard V. Spencer, in which Mr. Edwards is playing the star part. Leona Hutton, Harvey Clarke and Harry Keenan are supporting Mr. Edwards.

Inceville's real Indians are working this week in an unusual story of the Old California Mission days, entitled "The Secret of Los River," under the direction of Jay Hunt. Those in the cast are Frank Borzage, Jack Davidson, Estelle Allen, Charles French, Jack Nelson, Louise Glaum and Louis Morrison.

Thomas Chatterton is starring in and directing a thrilling crook story of New York's East Side this week, entitled "The Pathway From the Past." It is a story of gangsters and is replete with tense dramatic situations.

Richard Stanton, Lewis Cody and Enid Markey are playing the principal parts this week in "The Floating Death," a virile story of the sea by C. Gardner Sullivan and Thomas H. Ince. Many of the scenes will be taken aboard ship, for which "The Fremont," Ince's barkentine at San Pedro will be called into service.

BY  
FRANK P. DONOVAN

sire for better things and for improvement. With the wonderful possibilities offered by the camera we are impressed by the opportunities for good that are entrusted to us."

"I have been asked to give some statistics of the motion picture business, and the figures I quote are for the year 1913. During that time there was \$20,000,000 paid by the film exchange, the wholesale distributor to the manufacturer. The theatres paid \$25,000,000 for rental of the films and the public paid \$275,000,000 for admission to the various theatres. This means an average of 11,000,000 people attended the theatre daily to see the moving pictures. During the same time manufacturers had tied up in the business \$25,000,000 and about \$50,000,000 worth of feature films unreleased."

Mr. Blackton then declared that the feature films that provide a full evening's entertainment cost from \$15,000 to \$30,000 a piece. As an example of the tremendous cost Mr. Blackton asserted that it cost \$24,000 to produce "The Christian," which was adapted from Hall Caine's

book of the same name. This did not include Mr. Caine's royalties, which have thus far amounted to over \$20,000. Mr. Blackton then asserted that over \$120,000,000 were invested in moving picture theatres. He said that during 1913 there were made 40,000 miles of moving pictures, or enough to go around the world and to provide 32 tiny types for every citizen of the United States. There are sixteen pictures to a foot of film, the speaker declared.

Mr. Lackey opened his remarks by saying that he is a moving picture fan. "There is no doubt," continued the speaker, "that the moving pictures have done a lot of harm to the legitimate stage. Then again, times are hard and pictures are cheap. Then again, the public is tired of listening to actors who do not know their lines. The public, too, has shown a preference to pictures for high-brow drama. Moving pictures have deprived many actors of positions on the stage, but they have made up for this by giving him work in the pictures. Not that I think that actors make good as moving picture actors. In the theatre the voice is four fifths of the battle, while in pictures it is pantomime alone." Mr. Lackey then humorously referred to his experiences in posing for pictures.

Rev. Walter Bentley, of the Church of the Ascension of Brooklyn, then discussed the topic, "What I have Tried to Do for the Actor." Mrs. J. Stuart Blackton spoke of "What Is Nearest a Woman's Heart," which was illustrated with moving pictures. The program also included the pictures "Closing of the Circuit" and "Beautiful California."

### LIONEL BARRYMORE SIGNS WITH PATHÉ

#### Whartons Add Him to Cast of "Elaine"

Pathé has added to the fine cast of the new "Exploits of Elaine," Lionel Barrymore, celebrated brother of the famous John and Ethel Barrymore, and nephew of John Drew. Never in pictures has such an aggregation of real stars been identified with one production as in "Elaine." —Arnold Daly, Edwin Arden, Pearl White, and Lionel Barrymore.

This is not Mr. Barrymore's first appearance on the screen—he has had important parts in several big productions, but it is with the legitimate stage that his name has been most associated. He was broken into the profession by his uncle, John Drew, with whom he played for a number of years. Among the famous plays with which he was identified were, "The Mummy and the Humming Bird," "The Other Girl," Barrie's play, "Pantaloons," "The Best of Friends," and "Sag Harbor," with James A. Hearne. After playing in "The Other Girl," Mr. Barrymore fulfilled youthful aspirations by going to Paris to study painting, an occupation so fascinating that it held him in France for three years. Mr. Barrymore says that when he returned to America he found his fellow artists in the cast of "The Other Girl" all famous —Richard Bennet, Wally Eddinger, Doris Kean and Tully Marshal, which caused him to think hard upon the old saw about the cobbler sticking to his last. Then he decided there was more money in acting in pictures than in painting them and worked in a number of feature productions.

Mr. Barrymore owns a fine summer home at Rocky Point, Long Island, but says that he has been trying for four years to get acquainted with it. No sooner does he start to leave town than he is offered a fat engagement which no sane man could refuse.

The Whartons expect to move the "Exploits of Elaine" company to Ithaca in a week or two, and take future installments on their fine property there. This is what reconciles Mr. Barrymore to another summer spent away from Rocky Point.

### MOVING PICTURE STAR ASKS INSURANCE

The Vitagraph Company of America has made application for \$100,000 insurance for Anita Stewart, the moving picture star, it was announced yesterday. This step was taken by the company to protect it from the loss of the star's services during the making of "The Goddess," a new serial, which is to be released May 10th. During the action of the picture Miss Stewart may be called upon to undertake many perilous feats. When she was making one of the first episodes, she was slightly injured by being

upset in a swift running stream in the mountains of North Carolina. Had it not been for quick work on the part of Earle Williams, her co-star, Miss Stewart would have lost her life.

Now that the picture is halfway completed, the Vitagraph Company, to protect itself, has taken steps to insure itself against loss of Miss Stewart's services, offering probably the largest premium ever paid to any insurance company. While the feats that Miss Stewart has undertaken in the early pictures of the serial were perilous, she still has to risk her life several times in attempting dangerous feats.

Because of the tremendous expense of making the serial, the Vitagraph Company wants to insure Miss Stewart to protect it from loss of her services during the coming year. Several companies refused to take the risk of insuring Miss Stewart after they were told of the tasks that have been set for the young star, but a company that specializes in war insurance has offered to underwrite a policy, exacting, however, at the same time a tremendous premium.

### STOP! LOOK!! LISTEN!!!

Ye advocates of censorship of the moving picture or any other form of censorship. We are entirely with you in the object for which you are working, namely, the improvement and uplift of this most popular form of public entertainment and amusement. The men and women interested in the manufacturing and exhibiting ends of the moving picture business are as patriotic, as educated, as moral and clean-minded, as intelligent and far-seeing as the people in any industry in this country and we may safely claim that they are above the average. They realize better than most of us do that if this business is to become permanent, it must of necessity please the tastes and moral and artistic standards of the great American Public. Consider for a moment the gigantic strides this comparatively infant industry has made within the past half dozen years. The productions of only three years ago seem crude and amateurish compared with the highly artistic and carefully presented subjects of today. In our humble opinion, no art or industry can begin to show any such creditable and rapid development. Is it wise or consistent to hamper the natural development and improvement of this form of the people's entertainment by the outgrown, centuries-old idea of censorship.

### FAMOUS DRAMATIC CRITIC JOINS LASKY STAFF.

Mr. Hector Turnbull is giving up his position as Dramatic Critic of the New York Tribune in order to become associated with the scenario department of the Jesse L. Lasky Feature Play Company. Mr. Turnbull is the brother of Miss Margaret Turnbull, the noted author and playwright who is already assisting Wm. C. De Mille in the preparation of scenarios for the Lasky productions.

Hector Turnbull has been widely known as one of the most popular and gifted of the younger, metropolitan newspaper critics. Before he joined the staff of the Tribune some two years ago, he had already acquired a substantial reputation as a magazine writer for the most desirable publications.

N. Dunning

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## ARNOLD DALY JOINS BERNARD SHAW ATTRACTIONS

By arrangement with the Pathé Frères and the Wharton Brothers, Arnold Daly has been released from his "Exploits of Elaine" engagement in order that he may continue his season with the Bernard Shaw plays, in which he is appearing personally. Mr. Daly has completed twenty-four episodes of the "Exploits."

He will continue with "You Never Can Tell" and "Arms and the Man" companies until about June 1st, and then go to French Lick Springs for a much-needed rest. Mr. Daly will engage in no further picture work before the first of July, at the earliest. Since the success of the "Exploits" he has had many offers, but as yet has accepted none of them.

## BOBBY GETS A WORD IN SIDEWAYS

Norma Talmadge and Little Bobby Connelly, two popular Vitagraph players, together with a gentleman friend of Miss Talmadge's were riding in a street car. Miss Talmadge and her escort interested in a subject of mutual concern were paying little attention to the six-year-old Vitagraph star. Bobby thought he was being neglected. He nudged Miss Talmadge to attract her attention. Standing on the car seat, he whispered:

"Is that gentleman your sweetheart, Norma?"

"No," answered Miss Talmadge. "I have no sweetheart."

"Are you married?" asked Bobby.

"No," said Miss Talmadge.

"Then you are a widow, ain't you? Gee! that's fine. If I hurry and grow up, will you wait for me?"

"Why, I thought you said you didn't like girls, Bobby?"

"Oh, well! you ain't like the rest of them," and snuggling up contentedly. Mr. Robert Connelly, six years old last April 4th, let his future wife-to-be talk to her gentleman friend without further interruption.

## "FOX WOMAN" TO BE MAJESTIC FEATURE

John Luther Long, author of the recent dramatic success, "Madam Butterfly," has consented to the picturization of his well known novel, "The Fox Woman," for a four-reel Majestic feature photoplay.

The Fox Woman in Japanese mythology appears to be a beautiful creature who steals souls—a sort of a vampire—and it is she that causes all the trouble. Pretty Signe Auen, who has the charm, fascination, and beauty the part necessitates, is playing the title role.

As the little Jap wife, Teddy Sampson is well cast—her part is an intensely dramatic one. Elmer Clifton is playing the artist, and you can rest assured that Clifton, with his sterling acting qualities, will make the part of the artist a worthy one.

Lloyd Ingraham has been assigned to the producing of "The Fox Woman" and it would be safe to predict that when completed this Mutual feature will be an unusually clever photodrama. Special sets will have to be erected in order to get the Japanese atmosphere.

## "RAFFERTY" SERIES OF ONE PART COMEDIES ARE IN DEMAND—NEW IDEA IN COMEDY MAKING A GOOD ONE

The All Celtic Film Company, Inc., of 1400 Broadway, New York, producers of the "Rafferty" Series of one part Irish comedy films believe they have hit the nail on the head in regards to producing comedy pictures of the "different" type, as the many letters from feature exchanges and well known exhibitors the country over proves.

These comedies, written by Charles O'Hara, the well known short story writer and scenario expert, and produced by James A. Fitzgerald, the man of ideas, are now in demand, and the prospects for the future look exceedingly good for this company.

The first of the series entitled "Rafferty Settles the War," with Joseph Sullivan in the role of the peaceful Rafferty, was praised very highly by the press and critics who reviewed it recently. The series are clean cut and do

not harbor vulgar or slapstick situations whatsoever, but gain their laughs thru the excellent laudable efforts of the players. Mr. Fitzgerald and Mr. O'Hara, the author and director respectively, are working in co-operation and the efforts of their work, if we can take the first release as a criterion, will be more than ordinary.

The company has sufficient capital to make the films they have started and do not need outside assistance. This has been the setback of many film concerns in the past, not having ample cash to carry out their plans. All in all, the All Celtic Films, Inc., look like they have entered the field with a new and distinctive brand of clean comedy films that should become as popular in a short space of time as the slapstick class now in vogue.

## Vitagraph Notes

One of the most remarkable film stories ever produced by the Vitagraph Company and but recently completed by George D. Baker, is entitled "A Price for Folly." When Mr. Baker first received the manuscript, he had instructions to produce it in one part of a thousand feet with thirty-five scenes. No less than three people lost their lives in the original short story, and the action was so crowded with dramatic situations, so powerful to sway the human emotions and so full of the "meat" that makes for a feature picture, Mr. Baker kept adding, first scenes, then reels, until, when the negative was turned in the film story measured seven thousand feet with two hundred and seventy scenes. This, later, was cut to five parts with one hundred and eighty-two scenes, the length announced for release. Mr. Baker had accomplished the hitherto unheard of feat of completing a five-part story from a one-part manuscript.

The heads of the Vitagraph Company were skeptical as to the "holding" power of this elaborated story, and as a test, assembled the members of the Negative, Printing and Joining Departments, numbering seventy, workers who are continually handling film and become immune to the usual film "stunts" and had "A Price for Folly" run, that they might see how it would be taken by a disinterested audience. The unanimous verdict, in the vernacular, was "great" and arrangements are now under way for an early release. In the cast for "A Price for Folly," the principal members include Edith Storey, Antonio Moreno, Charles Kent, Louise Beaudet, Charles Brown and Harry Morey.

The combination of Rev. Cyrus Townsend Brady, author, and Charles Richman, actor, in the making for the Screen of Doctor Brady's "Heights of Hazard," spell immediate success for Mr. Richman's initial appearance as a Vitagraph star. "Heights of Hazard" was picturised by Eugene Mullin and is being produced in five parts under the direction of Capt. Harry Lambart, with Mr. Richman as Billy Williams, the unknown, Eleanor Woodruff as Olivia Martindale and Charles Kent as Mr. Martindale. In order to lend the correct atmosphere to the interior settings necessary to the action, the Vitagraph Company has leased a house on Past 50th street, New York City, and called in a well-known decorator, much in demand by the Vanderbilts, Morgans and other leading moneyed men, to furnish the elaborate settings necessary to show the interior of a millionaire's home, where many of the most interesting scenes take place.

It sounded as if someone was being beat up and the sounds came from the corridor of the dressing rooms occupied by the ladies of the Vitagraph Company. Powerful blows, heavy breathing and every once in a while an excited exclamation led the investigators to the door of Kate Price's room. The listeners knocked, but there was no response and fearing something terrible was happening to the heavyweight comedienne of the Vitagraph Company, burst in the door, only to find Kate in appropriate costume busily engaged in punching a bag.

"Clear out of here, or you will get what the bag has been getting," exclaimed Kate, as she made a swing at the intruders and they sheepishly withdrew.

"Too bad a lady can't take a little exercise without being annoyed," she was heard to remark, as she resumed her bag punching.

# Film Releases of the Week

## GENERAL FILM PROGRAM

### Biograph

5-13	The Sheriff's Story, D	1
5-14	The Little Scapgoat, D	1
5-15	The Oriental Ruby, D	1
5-17	The Canceled Mortgage, D	1
5-18	Felix Holt, D	2
5-20	For Her Happiness, D	1
5-21	Bobby's Bargain, Com. D	1
5-22	The First Piano in Camp, D	1

### Edison

5-14	The Struggle Upward, D	2
5-15	His Peasant Princess, D	1
5-18	Their Own Ways, D	1
5-19	Chinks and Chickens, C	1
5-21	The Wrong Woman, D	3
5-22	A Hazardous Courtship, C	1

### Essanay

5-13	Sweedie in Vandeville, C	1
5-14	The Other Girl, D	1
5-15	The Awakening Hour, D	1
5-17	Manners and the Man, D	1
5-18	A Lesson in Romance, D	3
5-19	The Fable of "The Two Sensational Failures," C	1
5-20	Sweedie's Hero, C	1
5-21	The Revenue Agent, D	1
5-22	Otherwise Bill Harrison, D	2

### Kalem

5-14	The Black Ring, 2,630 ft., D, and The Sinews of War, 400 ft.	3
5-15	A Fiend at the Throttle, D	1
5-17	The Lure of Mammon, D	3
5-18	The Liberty Party, C	1
5-19	The Closed Door, D	2
5-21	Jean of the Jail, D	1
5-22	The Broken Train, D	1

### Lubin

5-12	Who Bears Malice, D	3
5-13	The Gray Horror, D	3
5-14	What Money Will Do, C	1
5-15	The Substitute, C	1
5-17	Into the Night, D (Road of Strife, No. 7)	1
5-18	A Lucky Strike, C	1
5-19	In the Dark, D	3
5-20	A Decision of the Court, D	2
5-21	Just Retribution, D	1
5-22	The Club Man, C	1

### MINA

5-13	The Trouble-maker, C, and Doctor Munko, C	Split
5-20	Where Is Oliver? C	1

### Selig

5-12	Last of the Stills, D	1
5-14	A Matrimonial Boomerang, C	1
5-15	Tiger Bait (Animal D)	1
5-17	The Jest of Jealousy, D	2
5-18	Across the Desert, D	1
5-19	Love Finds the Way, D	1
5-20	The Two Natures Within Him, D	3
5-22	The Jaguar Trap (Animal)	1

### Vitagraph

5-12	When a Feller's Nose Is Out of Joint, C-D	1
5-13	To Save Him for His Wife, C-D	1

### The Professor's Painless Cure, C

5-14	The Valley of Humiliation, D	2
5-17	Mr. Jarr and the Dachshund, C	1
5-18	The Awakening, D	2
5-19	Almost a Hero, C	1
5-20	Dimples, the Auto Salesman, C	1
5-21	Cupid Puts One Over on the Shatchen, C	1
5-22	In the Days of Famine, D	3

### Royal

5-15	Casey's Tribulations, C	1
5-22	When Beauty Came to Kos Kob, C	1

### Thanhouser

5-16	The Three Roses, D	1
5-21	The Refuge	1
5-18	The Heart of Princess Marsari, D	2
5-23	Daughter of Kings, D	1
5-25	Fairy Fern Seed, D	2
5-30	The Angel in the Mask, D	1

## MUTUAL FILM PROGRAM

### American

5-17	The Greater Strength, D	2
5-19	At the Edge of Things, D	1
5-24	The Purple Hills, D	2
5-26	Reprisals, D	1

### Beauty

5-18	Naughty Henrietta, C-D	1
5-25	The Stay at Homes, Com.-D	1

### Broncho

5-19	The Operator at Big Sandy	2
5-26	Shorty's Trouble Sleep	2
6-2	The Conversion of Frosty Blake, D	2

### DOMINO

5-13	The Shoal Light, D	2
5-20	Her Alibi, D	2
5-27	Hostage of the North, D	2
6-3	Scales of Justice, D	2

### Kay Bee

5-14	The Human Octopus, D	2
5-21	Bad Buck of Santa Ynez, D	2
5-28	Her Easter Hat, D	2
6-4	A Piece of Amber, D	2

### Keystone

5-1	Mabel's Willful Way	1
5-3	Gussie's Backward Way	1
5-10	(Special) Our Dare-Devil	1

### Komic

5-16	Ethel's Romance (Bill No. 23), C	1
5-23	The Rivals, C	1

### Majestic

4-16	At the Stroke of the Angelus, D	2
5-18	The Electric Alarm, D	1
5-23	Eleven-thirty P. M., D	2
5-28	Little Dick's First Case, D	1
5-30	Out of Bondage, D	2

### Mutual Weekly

Issued every Thursday.

### Reliance

5-5	The Baby, D	1
5-8	The Old Shoemaker, D	2
5-14	Mike's Elopement, D	1
5-15	Added Fuel, D	2
5-19	Grigley's Wife, D	1
5-22	The Man of It, D	2
5-29	The Huron Converts, D	2

### Fallstaff, formerly Princess

5-14	Fredy Fink's Flirtations, C	1
5-21	The House that Jack Moved, C	1
5-28	It's an Ill Wind, C	1

### Imp

5-7	Tony, D	1
5-10	Uncle's New Blazer, C	1
5-14	The Corsican Brothers, D	3
5-17	Destiny's Trump Card, D	1
5-21	Court-Martial, D	3

### Thanhouser

5-16	The Three Roses, D	1
5-21	The Refuge	1
5-18	The Heart of Princess Marsari, D	2
5-23	Daughter of Kings, D	1

### United Film Service

5-16	Where Can I Get a Wife? C	1
5-23	Can a Jealous Wife be Cured? C	1 reel

### Empress

5-19	The Spender, D	2 reels
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### Features Ideal

5-17	The Little Band of Gold, D	2 reels
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### Grandin

5-12	In Her Daddy's Footsteps, C	2
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### Luna

5-13	How Allopath Conquered Bonepath, C	1
5-20	The Poor Fixer, Com.-D	1 reel

### Lariat

5-22	Alias Holland Jim, D	2 reels
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### Premier

5-21	The Curse, D	2 reels
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### Superba

5-11	All About a Baby, D	1
5-18	Davy Crockett, C	1 reel

### United

5-14	The Education of Father, D	2
5-15	The Stronger Mind, D	2

# Film Releases of the Week---Continued

## Joker

5-15. Nothing Ever Happens.	Right, C.	1
5-17. A Day at San Diego Fair.	C.	1
5-22. The Lady Doctor of Grizzly Gulch.	C.	1

## Laemmle

5-16. Fate's Alibi.	D.	1
5-19. From Italy's Shores.	D.	2
5-23. One Kind of Friend.	D.	1

## L-Ko

5-12. Stool Pigeon's Revenge.	D.	1
5-19. Love and Sour Notes.	C.	1

## Nestor

5-14. Following Father's Footsteps.	C.	1
5-18. When Cupid Crossed the Bay.	C. and Homer Croy	
Along the Nile.	Split	
5-21. They Were Heroes.	C.	1

## Powers

5-22. Diamonds of Fate.	D.	1
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## Rex

5-13. An Idyll of the Hills.	D.	2
5-20. A Fireside Realization.	D.	1
5-22. When Love Is Love.	D.	2

## Sterling

5-13. Pokes and Jabs.	C.	1
5-20. The Battle of Running Bull.	C.	2

## Victor

5-14. A Stranger in the Camp.	G.	1
5-17. Baby.	Com.-D.	2

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Battle of Gettysburg.

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt.

Cardinal Richelieu's Ward.

Dope.

### Cort Film Corporation

The Melting Pot.

### Cosmofotofilm Company

Lil o' London (coming).

The King's Minister (coming).

Two Little Britons (coming).

The Middleman.

### FOX FILM CORPORATION

Clemenseau Case.

A Woman's Resurrection.

Wormwood (coming).

The Plunderer (coming).

### ITALA FILM COMPANY

Cabiria.

Treasure of the Louzats.

Jules Porel—Serpent.

## GEORGE KLEINE ATTRAC-TIONS

Julius Caesar	6000
Officer 666	5000
Du Barry	6 reels
Stop, Thief!	5 parts
The Woman Who Dared	5 parts
Who's Who in Society (coming)	3 parts
The Commuters (coming)	5 parts

## Great Northern Film Company

Adventures of Gar El Hama	3 reels
The Fight for Fortune	3 reels
A Deal with the Devil	3 reels
Through the Enemy's Lines	4 reels
The Evangelist (W. Psilander)	4 reels

## LIFE PHOTO FILM CORPORA-TION

12-28. Springtime	5 parts
1-11. The Avalanche	5 parts
A Modern Magdalen.	

## METRO PICTURES CORPORA-TION

The High Road (coming).	
The Flaming Sword (coming).	
Fighting Bob (coming).	
The Shooting of Dan McGrew (com- ing.)	
Cora.	

## Popular Plays and Players

Shadows of a Great City.	
Heart of a Painted Woman.	

## B. A. Rolfe Photoplay, Inc.

Satan Sanderson.	
The Cowboy and the Lady.	
The High Road.	

## Tiffany Films Corporation

Heart of Maryland.	

## MUTUAL MASTER PICTURES

Captain Macklin (Majestic)	4 parts
The Cup of Life (N.Y. Motion)	5 parts
Child of God (Reliance)	4 parts
The Absentee (Majestic)	5 reels
The Victim (Majestic)	3 reels
Rumplestiltskin (N.Y. Motion)	4 reels
Stratmore (Reliance)	4 reels
Lure of the Mask (American)	4 reels
God's Witness (Thanhouser)	4 reels

## PARAMOUNT PICTURES

### Blazon Film Co. Reels

3-4. "Rule G."	5
Bosworth	

5-17. Betty in Search of a Thrill	5

### Famous Players

5-13. The Moth and the Flame	4
5-31. Pretty Sister of Jose	5

### FICTION PICTURES, INC.

The Spanish Jade	5 parts
The Taming of Red Butte	
Western (coming)	5 parts

### Jesse Lasky Company

5-24. Stolen Goods	5

### Morosco Photoplay Company

4-29. Help Wanted	5 reels

## FICTION PICTURES, INC.

The Spanish Jade	5 parts
Picture Playhouse Film Co., Inc.	
The Explosion of Fort B2	5 parts

## PROHIBITION FILM CORPORATION

Prohibition	5 parts

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

Vitagraph	
4-19. The Juggernaut	5 parts

5-17. Island of Regeneration	6 parts
Lubin	

4-12. The Eagle's Nest	6 parts
Selig	

5-31. The Rosary	5 parts
Essanay	

5-24. The Slim Princess	4 parts
WORLD FILM CORPORATION	

Alias Jimmy Valentine	5
Money	6
What Happened to Jones	5
The Coming of Perpetua	5

California Motion Picture Corp.	
Mignon	4
Lily of Poverty Flat (coming)	5
A Phyllis of the Sierras	5 parts

Flaming Films	
Compressed Air	2 parts
The Rival Inventors	2 parts
The Book Agent	2 parts

Frohman Amusement Corporation	
5-31. Builder of Bridges	

Lederer	
The Fight	5

Special Releases	
Your Girl and Mine	7
The Adventures of a Boy Scout	5
In the Land of the Head Hunters	6
Salambo	

World Comedy Stars	
4-19. Sauce for the Gander.	
(Kathryn Osterman)	
4-26. Beware of the Dog	
(Jeff de Angelis)	

5-3. Two of the Finest	
(Weber and Fields)	
5-10. Something Just as Good	
(Paula Edwards)	

Brady	
5-3. Woman and Wine	

SHUBERT	
4-13. Hearts in Exile	
5-10. The Butterfly	
5-17. When It Strikes Home	

PATHE EXCHANGE	
Week of May 3, 1915.	
Exploits of Elaine, No. 19, D.	2
Pisa, Picturesque Italy, Colored Sc.	
and A Study in Insect Life, Split	
Col. Heeza Liar Signs the Pledge,	
Cartoon C. and Old Andalusia,	
Picturesque Spain, Sc.	
Unfounded Jealousy, D.	2
Who Pays? No. 4, "The Love L	

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**Fictitious Firm Name**

We, the undersigned, do hereby certify that we are conducting an advertising business at No. 341 South Los Angeles Street, in the City of Los Angeles, under the fictitious firm name "Illustrated Ads," and that said firm is composed of the following persons, whose names and addresses are as follows, to-wit:

F. J. Schenck, 122 South Olive St.,  
Los Angeles, California.

R. Belmont, 124 South Olive St.,  
Los Angeles, California.

Witness our hands this 17th day of  
April, 1915.

F. J. SCHENCK,  
R. BELMONT.

State of California.

County of Los Angeles, ss.

On this 17th day of April, 1915, before me, Geo. P. Cook, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared F. J. Schenck and R. Belmont, known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

In witness whereof, I have hereunto set my hand and official seal.

(Seal) GEO. P. COOK,  
Notary Public in and for the County  
of Los Angeles, State of California.

Filed, April 19, 1915.

H. J. Leland, Clerk,  
By C. C. Crippen, Deputy.

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1915

# The PHOTOPLAYER

Vol. 2. No. 11.

FRIDAY, MAY 21, 1915.

Price 5 Cents



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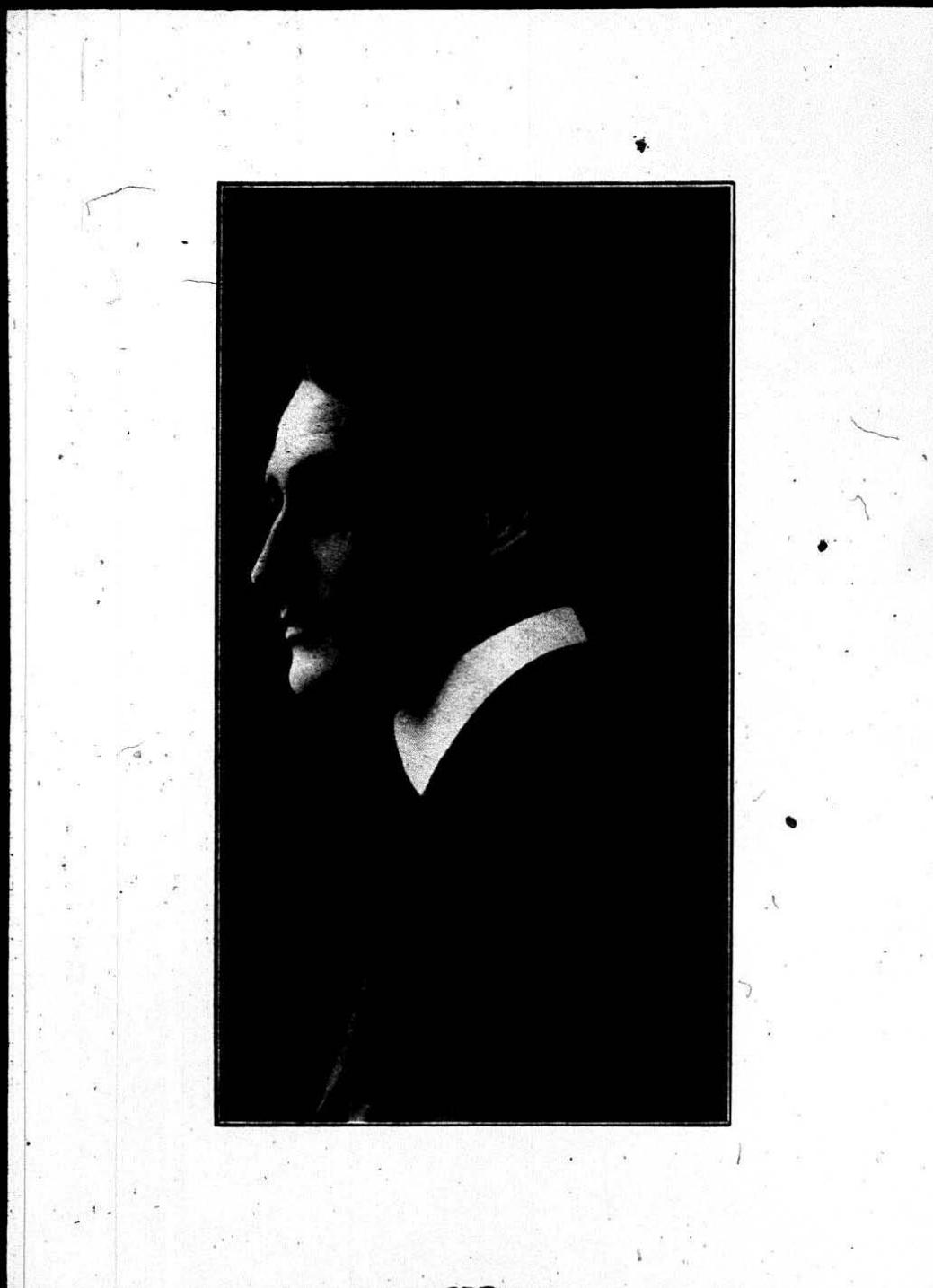
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**A BRIEF REVIEW AND COMMENT THEREON ON  
RUSSELL E. SMITH'S ARTICLE IN "THE  
BOOK NEWS MONTHLY" ENTITLED  
"AUTHORS OF THE PHOTOPLAY."**

By N. E. Victor.

Russell E. Smith contributes to the March number of "The Book News Monthly," considering the enormous strides the photoplay has made of late years, one of the most interesting articles it has been my pleasure to read in that magazine for some time. "The Authors of the Photoplay," dwells rather intimately on the men and women, who have achieved the goal of success in the writing of photoplays—Roy L. McCandell, Frank E. ("Spec") Woods, Epes W. Sargent, William Lord Wright, Mabelle Heikes, Justice, Lawrence McCloskey, George Hennessey, Luella Parsons, E. W. Matlack, James Oliver Curwood, Beata Breuil, Phil Lang, William E. Wing, Bannister Merlin, George Terwiliger, Emmet Campbell Hall, Lloyd Lonergan, George Fitzmaurice, W. H. Clifford, Richard V. Spencer, Mark Swan, Clay N. Greene, Arthur Leeds, Louis Reeves Harrison, Monte K. Katterjohn, Eusta Hale Ball, Hettie Gray Baker, Henry Albert Phillips, March Edmund Jones, Richard Willis, Lu Senaurens and Benjamin Barondess. Besides a few others whom he only mentions, and apparently bashfulness on his part makes him neglect to give his readers any insight into his work in that field.

I had a temporary setback when I connected in the first paragraph with the word "pulchritudinous," and I imagine he experienced somewhat the same feeling after he had written the word, for I noticed that I did not have to bring my Standard Dictionary into play at any other part of the article.

Many people will have their doubts, as I did, about Mr. Smith writing that article for any other than a magazine devoted to photoplayers on account of this paragraph that appears towards the end of the article:

"To the public, however, they are still unknown, and this article may help to make them known to the picture fans who enjoy the product of their brains every night and day in the year, in all countries and in all languages."

For "The Book News Monthly" is undisputably a magazine for those literally inclined, which made the article doubly enjoyable to writers and those who enjoy to read about writers, seeing that it is the first article that has appeared, if I am not mistaken, in America on writers of the photoplay. This should lead to no inference that literary people are not interested in the photoplay, for I must confess I am most assuredly a rabid photoplay fan. But the question is:

"Would the ordinary picture fan be as interested in reading an article of that sort, i. e., those that read with undue relish and pursue with thrilling abandon, the pages of "The Motion Picture," "The Photoplay," and other magazines that cater to his appetite for finding out new sensations about his favorite film star?"

In reply to this, I might state: that Mr. Smith's article is undeniably a step in the right direction, viz., educating the public to look forward to seeing, with the same enjoyment that they do when they see the name of a favorite actor or actress of their flashed on the screen, the name of the author of the photoplay they are to witness, with the

satisfying knowledge that they will witness a picture that will hold their unfailing interest from the moment the action starts to the end of the picture and never flag for a minute in strong dramatic situations or in laughable ones, and not have to sit through as is common nowadays a photoplay that for tense dramatic situations is about as exciting as watching a sign painter give the spectators an insight into real art? or as funny as a cripple trying to cross Fifth and Broadway with the traffic running rampant.

The sooner the authors of the photoplays give the public an insight into their work and bring them into a position that will make them look for their names on the billboards or general advertising and after seeing it evidence the same satisfaction that they do when they see the name or picture of their favorite players; the sooner will the motion picture directors and manufacturers realize that they must have photoplays of the right sort, written not by amateurs in a slip-shod manner and teeming with the impossible; but by authors who have made a life study of their art and who can qualify as writers, writers having newspaper or magazine experience being the logical ones. Photoplay and scenario school graduates may fool the public with their work for a while, but as Abraham Lincoln said, "The can't fool them all, all the time."

But surely the photo playwrights do not expect to achieve the above ends by inactivity on their part and only the satisfaction of turning out useable scripts. On the contrary they must get in and do their share towards getting the public better acquainted with their work, their personalities, their activities and what not, that has gone into the making of the successful photo playwrights that they are. If publicity ever figured to any extent in the making of film stars it certainly should figure in the making of a demand of photoplays that enumerate from the pens of the photo playwrights of the caliber Mr. Smith's brilliant article reveals to his readers.

Seeing that I am back again with his article, I may as well mention that in it, he gave the Photoplay Authors' League, Inc., as much valuable space in his article as he undoubtedly could spare and that they should feel grateful to some extent towards him, for having started the ball rolling in a movement that should under no condition whatsoever be allowed to deteriorate from its fixed purpose: that of acquainting the public into the aims of the League of which he is a honorary member.

**VITAGRAPH - LUBIN - SELIG - ESSANAY ADVISES  
EXHIBITOR MAKE ALL SEATS RESERVED  
FOR FIRST EVENING SHOWS.**

A suggestion that points the way to increase box office receipts comes from the Vitagraph-Lubin-Selig-Essanay line, were it possible to announce, with certainty, the pioneer companies for their big feature productions. It is made in keeping with its policy of accomodating the public and helping the exhibitors, and, while not a new idea in amusements, it is decidedly unique as applied to pictures. It advocates the advance sale of seats, and appears to be entirely practical.

In discussing the idea, Walter W. Irwin, General Manager of the Vitagraph-Lubin-Selig-Essanay booking offices, said: "I believe where real merit exists, the matter of advance sales will hereafter be of just as great importance in the management of picture theatres, as it is in the management of the theaters playing spoken dramas; in every locality, there are sufficient numbers of people willing to pay an advance in price, for the convenience of having their seat reserved for at least one exhibition during the evening. I think that this showing could begin at 7:30 or 8 o'clock and prices for the exhibitions before and after that time could be given at the regular admission charges."

"The big productions on the Vitagraph-Lubin-Selig-Essanay program are announced approximately three months in advance of their release dates, allowing plenty of time to advertise the features, and on the days that these features are shown, it is usually impossible to take care of all the people that come to the theater about 8 o'clock. Many of these, unwilling to wait in line, go away disappointed, and unquestionably much money is lost to the exhibitor. If, however, he would advertise that the 8 o'clock performance was a reserved seat showing, at which an increased price was asked, the people willing to pay the premium would attend the exhibitions before and after that time."

"The advance sale of seats will cause a better distribution of the attendance among the different performances, and prevent the disappointment and the loss sustained through patrons going away."

"I believe," continued Mr. Irwin, "that the exhibitor would long since have established a system along this line, were it possible to announce, with certainty, the showing of a particular production on an announced date. This drawback is now overcome through the fact that the productions on the Vitagraph-Lubin-Selig-Essanay program are all ready and through direct booking arrangements, enough films are available to positively assure the fulfillment of all bookings. Another thing that makes this plan feasible is the fact that the Vitagraph-Lubin-Selig-Essanay enjoy the confidence of the public, and the announcement of the advance sale of reserved seats for any of their productions should meet with immediate response from the picture play patrons."

This plan, if carried out, will materially add to the comfort of patrons, and is along the lines of increasing the popularity of the photoplay among the best of America's theatre-going public.

#### BALBOA CO. CREDITS GREAT PORTION OF THEIR SUCCESS TO CAMERAMAN

Joseph Brotherton is the wizard of the motion picture camera who photographed the entire twelve dramas embraced in the Balboa-Pathe series which are now being released at the rate of one each week. He is one of the best cameramen in the world, and to his remarkable knowledge of lights and shadows and to his unerring skill in "turning the crank" is due the perfect photography that astonished Mr. Charles Pathé and his keen-eyed experts when they saw the "Who Pays" pictures run for the first time in New York.

There are plenty of men in California who say they are cameramen, and who go through necessary motions of taking pictures, but they are very few who can equal Joseph Brotherton. He is a marvel of patience in waiting for the proper light and a wonder in keeping all scenes in focus. There is never any static in his negatives and never any scratches. No one can make him "shoot" when he thinks the results are likely to suffer and his stubbornness in this respect is what makes the quality of his work reach the highest photographic standards that have ever been attained in motion pictures. His dissolves are amazingly beautiful, his visions are startling creations in the art of cinematography and he fades views in and out so softly and so gradually that they rest and soothe the eye. Every camera trick that has ever been devised is at his immediate command while he is always introducing something new.

Few manufacturers of motion pictures take the camera man seriously, evidently laboring under the impression that his work is purely mechanical, but a great proportion of the Balboa Company's success is due to the respect shown the cameraman and his camera.

Joseph Brotherton is treated with the consideration that belongs to a genius and he shows his appreciation by furnishing photography that is without a blemish. He manages to incorporate in his pictures all the elements of scenic splendor that a set or a location affords without sacrificing the action. His characters are caught in the most subtle phases of their expression, even to the capture of the faintest thought that appears in their faces, while not one essential movement of any part of their bodies escapes the ever alert and always sensitive film. Cameramen such as Joseph Brotherton has proven himself to be, are the rarest possession in the realm of picture plays, and the Balboa Company has the good sense to know this.

#### MARVEL SPENCER FEATURES IDEAL COMPANY.

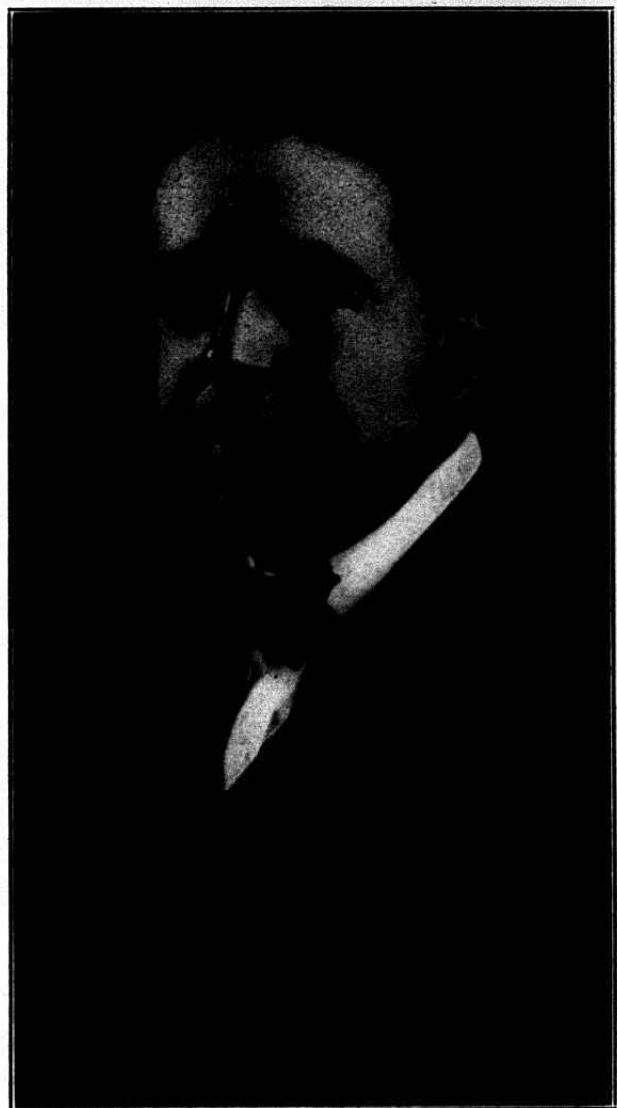
The big coupe stopped in front of the studio and out stepped a very pretty and richly dressed girl.

"Who's the Jane?" asked an extra man. "Looks like a million dollars."

The lady continued to advance. "Holly gee!" continued the extra. "Ain't that the same kid who was hanging around the last few days warming the benches?" "Wake up you poor nut, cut in his partner; that's Marvell Spencer, who is playing one of the leading parts in this picture and they have just returned from location." "Maybe so,

but I'll bet its the same girl," insisted number one.

He proved to be right for Miss Spencer showed such marked ability that after a few days work as an extra girl she was placed in stock and is now on the road to success.



**WINFIELD R. SHEEHAN**  
General Manager Fox Film Corporation Who Has Arrived in Los Angeles for the Opening of Their Studio.

#### TYRONE POWER

Notable Actor Leaves for Golden State of California.

Tyrone Power, the noted actor, with Mrs. Power, were guests of Colonel William N. Selig, president of the Selig Polyscope Company, in Chicago, last week. Mr. and Mrs. Power were enroute to Los Angeles, Cal., where Mr. Power will enact leading roles in forthcoming Selig Red Seal Plays. Tyrone Power, who has supported such stage celebrities as Sir Henry Irving, Ellen Terry, Mrs. Fiske, etc., will shortly be seen in the role of "Maverick Brander" in the late Charles Hoyt's comedy of American life, "A Texas Steer." The play will be released July 26th as a Selig Red Seal Play.

#### SURELY AN ARTIST!

Eugene Pallette, widely known as a leading man of filmdom, has been signed by the Selig Polyscope Company and is appearing in pictures at the Jungle-Zoo studio. Mr. Pallette last worked in Griffith pictures.



JACKIE SAUNDERS

### JACKIE SAUNDERS, A GIRL OF DISTINCTIVE TYPE.

From the shadows of motion picture obscurity to the limelight of motion picture fame. This is the path that in a brief space of time has been traveled by Miss Jackie Saunders who is now being featured in many important Balboa productions. Two years ago she was unknown on the screen. Now she has a great following of admirers among the fans of the country, while exhibitors everywhere unhesitatingly book the features in which she appears. She is the star of a company especially organized by the Balboa management to support her in a succession of photo-dramas written with her particular talents in view, and there is no doubt that in future she will scintillate more brilliantly than she has in the past.

Miss Saunders is not a peculiar type. She is a distinctive type. At present there is no one before the camera who compares with her, but in searching the history of the stage it is found that she is very similar to Lotta Crabtree who was the idol of the American people forty years ago. She reminds one, too, of Mattie Vickers, Anna Pixley and Maggie Mitchell. Her powers of fascination equal those of these great soubrettes whose work before the footlights delighted and amused theatre-goers two generations ago, and it has been demonstrated that Miss Saunders will revive in motion pictures and popularize this wonderfully attractive method of expression. Combined with her dramatic qualities, which are delicate but effective, she possesses rare charm as a comedienne. In fact her art is so subtle that she commands the tears as well as the smiles of her audiences, while in tense moments she rises to dramatic heights that thrill and electrify all who see her.

### EXECUTIVE OFFICES ARE NOW IN GARLAND BLOCK—RAPIDLY INCREASING BUSINESS NECESSITATES SELIG CO. MOVING.

Private Offices of Mr. Selig and Mr. Berst Located in Palatial Headquarters.

The executive offices of the Selig Polyscope Company were moved late last week from 20 East Randolph street, to the twelfth floor of the new Garland building, corner Wabash avenue and Washington streets, Chicago. The new executive offices are among the most up-to-date in the Windy City. In order to accommodate the rapidly increasing business of this great concern, larger offices were a prime necessity. All executive departments will be found hereafter in the Garland building, and the private offices of Mr. William N. Selig, president, and Mr. J. A. Berst, vice president of the Selig Company, will also be located at the new address. Exhibitors and all other friends of the Selig Company are invited to visit the new offices and to make themselves at home.

## BERTRAM BRACKEN

### ECCENTRIC DIRECTOR

Temperament long ago established itself as a factor in the production of photoplays, through its exploitation of the whims and peculiarities of actors and producers. We hear much of temperament and come to regard it as a something of necessity, whether we see it in the body-swaying, arm-swinging Creators or in the every day work at the studios.

But where is eccentricity, a close relative of temperament? It is to be found at the Balboa plant at Long Beach in the possession of Bertram Bracken, director-in-chief.

Mr. Bracken is counted by those who know him as the most eccentric director in the business. His peculiarities crop out in many forms, all working toward a high standard of production and, happily, to the peace and contentment of members of his company.

In the Bracken make-up thoughtfulness, kindness and soft, rather than harsh, words combine to make this producer the idol of his players, for his pronounced eccentricities do not take from him an indulgent spirit.

Bracken's most eccentric quality is that which makes possible the elimination of all obstacles in the production of photodramas.

No story! He should worry. He "shoots" anyway and around a few scenes builds a screen play. Many a day Mr. Bracken has greeted his players in the morning, having no idea of what the day is to bring forth, yet he has never failed to end the day with something big accomplished. His keen insight into the ways of humans and a wide knowledge of the dramatic values in screen presentation of people and situations in real-life place him at the top as a producer.

It is in his treatment of his players that Mr. Bracken stands out. In gentle manner he shows them what he expects, and through a magnetism that comes from a smile or a kindly shake of the head, imparts an inspiration and enthusiasm that keep his people ever alert to give their best efforts.

Mr. Bracken recently returned to the Balboa studios from Santa Barbara and is now engaged in producing a feature, "A Bolt from the Sky," dealing with a story of intrigue in society, in which Miss Jockie Saunders is being featured.

The producer of the famous St. Elmo picture is daily adding to his fame as a painstaking worker, molding from words the realities of life for the entertainment of photoplay lovers.

### LEWIS S. STONE, ANOTHER STAR FOR INCEVILLE

And the exodus from the stage continues! Following close on the heels of the announcement, last week, that the New York Motion Picture Corporation had signed up six celebrated legitimate stars to appear under the direction of Thomas H. Ince, comes the news, this week, that the same company has contracted with still another foot-light favorite to work before the camera at Inceville.

This latest recruit is Lewis S. Stone, the noted leading man, who is at present scoring a great success in the Broadway, New York, production of "Inside the Lines." Mr. Stone is the seventh celebrity to have been signed up by the Kessel and Baumann organization within the past two weeks. The others are Frank Keenan, Willard Mack, Forrest Winant, Julia Dean, Truly Shattuck and possibly Bille Burke.

Mr. Stone's current successful engagement was preceded by a triumph, last season, in Paul Dickey's comedy, "The Misleading Lady." Prior to that and other Broadway appearances, he was for seven years the leading man of the old Belasco Stock Company of Los Angeles, where he played opposite Bessie Barriscale, who is now a permanent fixture at the New York Motion Picture producing plant.

It has not been definitely fixed just when Mr. Stone will begin to act for the film, but it is understood he will leave New York for the coast immediately following the termination of "Inside the Lines."



Al Sovern, Riding a Roman Race.



Miss Margaret Thompson, Giving an Exhibition of Horsemanship

#### TWO THOUSAND VISITORS AT INCEVILLE RODEO—THOS. H. INCE IN ATTENDANCE

For the first time since he was seriously injured in an automobile accident three weeks ago, Thomas H. Ince, director-general of the New York Motion Picture Corporation, paid a visit to his studios on Sunday, May 16, when he attended to the big free Rodeo and Barbecue that was held in celebration of his recovery at the plant in the Santa Monica mountains.

Accompanied by his nurse, Mr. Ince was driven to the studios in his big limousine and, though perceptibly weak from his injuries, he alighted and received the warm congratulations of his players and their friends.

Approximately two thousand visitors entered the Inceville gates to attend the Rodeo. The events were held on the plateau which commands a beautiful view of the Pacific Ocean and the studios, and it was dusk before the crowds began to wend their way homeward.

Fifteen thrilling events made up the program and each was replete with excitement. The first thrill was caused when the ancient stage-coach—which has appeared in many Ince western productions, notably "On the Night Stage"—

accidentally toppled over, while it was preparing to submit to a hold-up for the entertainment of the crowds. The three men riding in the vehicle at the time were thrown out, but none suffered injury.

Another thrill was provided, when "Montana Kid" Dayton, a daring western rider, was kicked in the head by the vicious outlaw broncho, "Highbinder." The young rider, however, refused to give up and after having his wound dressed, mounted the big animal and rode him successfully.

Credit for the success of the Rodeo is due Eugene H. Allen, who made the preparations, and S. C. Smith, who directed it. Smith is assistant to William S. Hart. Everything was enacted without a hitch and the enthusiastic throng was pleased with the afternoon's entertainment.

A notable feature of the Rodeo is the fact that it served as the background for a number of scenes in "Pinto Ben," a two reel production founded on the poem of the same name by William S. Hart, who will be starred. The story deals with the human side of a western cow-pony and is tremendously appealing in its interest. The scenes made at the Rodeo will be shelved and later incorporated into the production. Hart expects to begin work on the rest of this unusual picture, immediately he concludes his current production.

#### “KEYSTONE SLIM” MARRIED

On Sunday, May 15th, George "Slim" Summerfield, well known as "Keystone Slim" among movie lovers, was married to "Jerry" Breen, a young motion picture actress. Justice Summerfield, a Los Angeles jurist, officiated and the happy couple were congratulated by several hundred friends, including about two hundred Keystone employees. Mr. and Mrs. Summerfield will be compelled to postpone their honeymoon trip until later in the season, as both are too busy in pictures at present to leave Los Angeles.

#### MILLER'S THEATRE

Emily Stevens, the splendid young dramatic star, makes her film debut at Miller's this week in the unusually good Rolfe production of De Gressac's love drama "Cora." Miss

Stevens has splendid opportunities in this film play to display her well known dramatic talents and she makes the most of her opportunities and adds much to the reputation gained as leading woman in "Today," "The Garden of Paradise" and more recently in the Morosco success, "The Unchastened Woman." She is brilliantly supported by a well selected cast of photoplayers. The added attraction for Monday, Tuesday and Wednesday only is the new film serial, "The Goddess," featuring pretty Anita Stewart and handsome Earle Williams. The balance of the week the added feature is the latest episode of "The New Exploits of Elaine." Performances start at 11, 12:45, 2:30, 4:15, 6, 7:45 and 9:30 p. m. and prices are 10 and 20c for matinees and 10, 20 and 30c for the evening performances.

# The Man Who Can



There really IS a man who can build Rome in a day, yes—and any other city, if the burlap and plaster hold out!

This certain man is responsible for nearly every large city on the screen. Often you have wondered how motion picture companies can travel in so many countries for the taking of a few scenes.

Today you may see the hero a captive of a band of Hottentotes in the wilderness of the darkest Africa, and tomorrow you will find the same man in East India visiting a Hindu temple, stealing sacred jewels and becoming a captive of the Hindus. Furthermore, how could they take a picture of a New York street and still be in California? Very simple. They bring New York to California.

Yes, indeed, they bring it here—in barrels. A carload of plaster of paris and burlap; after a few days at the studios, looks like a large city block of an up-to-date city. With a few changes

of style of architecture and a few brushes of paint it is easily transformed into an Oriental city.

The man who is responsible for the erection of cities, streets, buildings and other scenic effects is called a technical director.

This man receives the idea from the director, which is sufficient for him. For instance, the picture under production may tell of a revolution in Turkey. This means the erection of a Turkish city. A few days after the order is received the side of a large hill or valley is transformed into a reproduction of Constantinople, that is, if you look at it "in the right way," through the motion picture camera.

The world's largest sets are being erected at the world's largest film manufacturing plant, Universal City. More street scenes are being erected there than at any other studio in the world.

Universal City could rightfully be called "The place of cities within a city."

At the present time about twenty-four different companies are manufacturing motion pictures at Universal City, which makes it the world's largest motion picture plant. All of these twenty-four companies must have absolutely realistic and true to life settings for the individual stories. This means cities, streets or buildings from every country of the universe.

This must be done in as short a time as possible even in a single day, sometimes, and everything is made possible for the manufacturing of motion pictures.

The man who is holding the high position of technical director at Universal City is Lee Lawson. He has been with the above mentioned concern ever since it came to California, and many thousands of different and beautiful settings which appear in Universal films have been erected under his supervision.

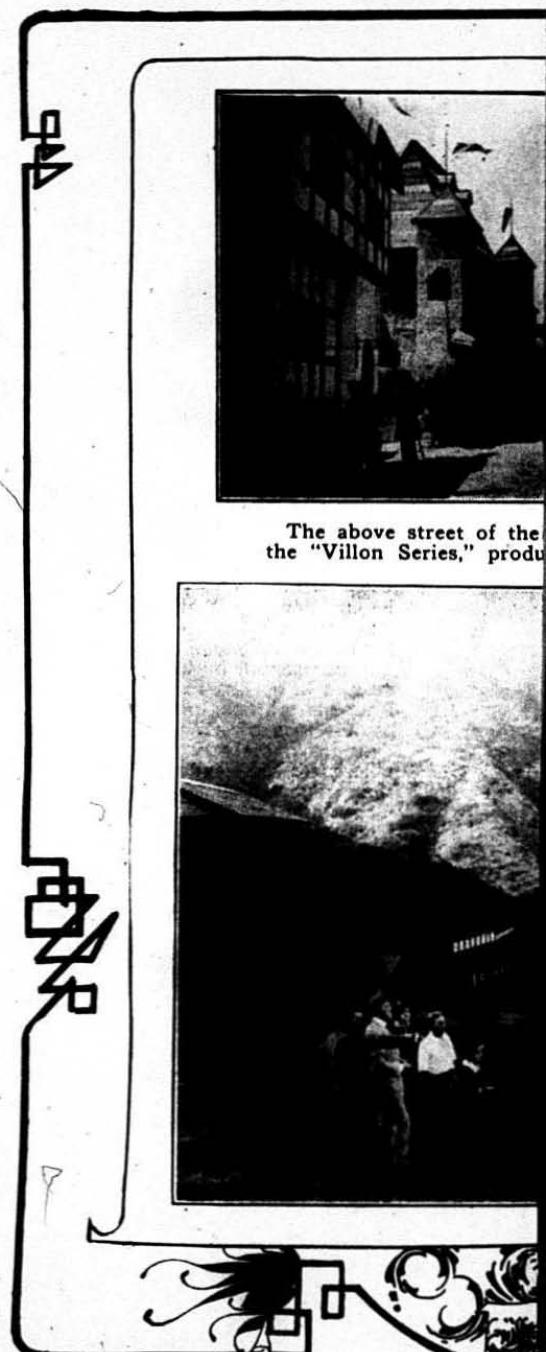
Now, the question arises: What must the knowledge of a technical director be? He must know the world, and all its trades. He must know lumber,

the carpenters' trade, the painters' and the decorators'. He must have a full knowledge of what was built during every century since the world began. He must know all architecture of the entire Universe.

And all this must be reproduced true to life and correct in detail. Lawson has the capability of reproducing Rome as if he had lived during that age. He has



This Castle was also built for the "Villon Series."



The above street of the  
the "Villon Series," produ



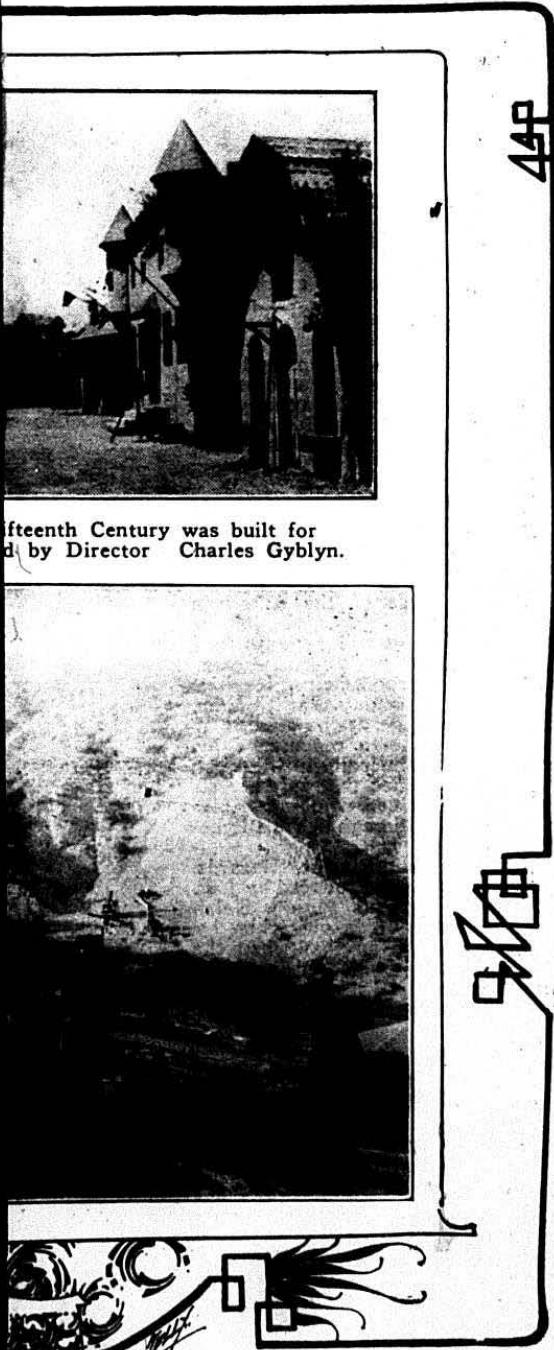
Mining Town Built

# Build Rome In A Day

studied the world's architecture from Noah's ark to President Wilson's White House in Washington.

Serial stories always contain the largest settings, and the Universal Co. is known to have produced the most notable serials of the screen.

The Francis Ford and Grace Cunard Co., famous for their production of "Lucille Love," in thirty reels told their tale of romance and adventure in



Twentieth Century was built for  
d by Director Charles Gyblyn.

44P



Street in China, a Feature of the "Lucille Love" Serial.

every country of the universe, and a number of cities and other large settings were built for this feature. For the filmization of the "Terrence O'Rourke" series, featuring J. Warren Kerrigan, the most beautiful castles and inns were erected. When Robert Leonard produced the "Master Key" serial, the story called for the building of an entire mining town. The Universal Co. obtained an immense plot of land, and what was created within a very short time is shown in one of our illustrations. Who has not wondered about the beautiful views of "Under the Crescent," telling about the Harem of Constantinople, and featuring the Princess Hassan. Each and every one of the Turkish streets and buildings, with their Minarets were erected by this master hand.

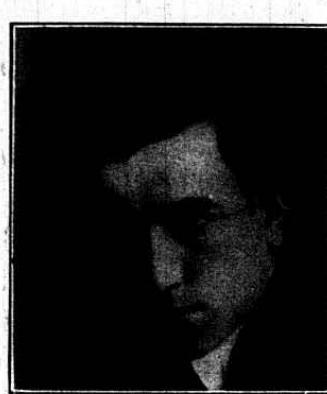
The production of the "Campbell's Are Coming" by the Ford and Cunard Co. called for the erection of the Wall of Ludlow, measuring six hundred feet in length and eighty feet in height. This is the largest piece of architecture ever shown on any screen and the most amazing scenes are taking place about this immense wall. This same company is now producing another serial entitled "The Broken Coin," by the pen of Miss Grace Cunard and the public will look upon some of the most wonderful creations of architecture. Tell Mr. Lawson, that you will produce the story of "Rome" and you want it in a day. He will build it for you.



An Italian street scene, built for the Francis Ford and Grace Cunard Company

## HARRY MANN WILL KNOW HOW TO PROTECT HIMSELF OF UNTHANKFUL PARTS

How would you like to be a motion picture actor and have to take a severe beating in every thousand feet of film? Yes, have to, out of two reasons. First because his part calls for it, and second his opponent is about double as big and four times as strong as he is.



This lot has fallen to Harry Mann, now playing one of the prominent parts in the "Broken Coin" serial. His opponent is Ed. Polo, of Barnum and Bailey fame, and in every reel of this exciting serial, Mann receives a severe beating from the hands of Edward Polo. Mann has now laid plans for his future protection and according to his own story he has found a new way of making falls, which would make an acrobat look like a grasshopper. All his associates are now full of expectation to see Mann either show something new or break some part of his anatomy. We will watch and see.

## Keystone Notes

**Frank Griffin**, one of Mack Sennett's Keystone directors, is back at work after a few days on the sick list. He has temporarily joined Managing Editor Del Ruth's scenario department.

**Charlie Parritt** is one of the busiest men at the Keystone studios these days. He is useful in many departments and as it seems naturally for burdens to seek the shoulders of those best able to carry them, Charlie is getting round-shouldered from his share of them.

**Chester Conklin**, Keystone comedian, is a linguist as well as an actor. He speaks five languages fluently and can make himself understood in two others. He was standing at the edge of the huge swimming tank at the studio last week when an explosion took place which threw him over thirty feet. When he was able to talk at all he combined his entire store of linguistic knowledge in an able expression of his idea of using dynamite in making pictures.

**Syd Chaplin**, Keystone funmaker, has been ill at his home for the past week, but is expected to be about in a few days. Mr. Chaplin has been working unusually hard for several weeks and suffered a nervous breakdown.

**Roscoe Arbuckle**, known among movie enthusiasts as "Keystone Fatty," was much affected when he heard the sad news of the death of "Hap" Hogan, captain of the Venice baseball club. They went to school together at Santa Clara College in Santa Clara, Cal., played on the same school team and shared the same rooms. Arbuckle grew too heavy for baseball and took up football, while Hogan became one of the famous baseball experts of the west.

**Billy Sheer**, formerly well known jockey and now an actor with the Keystone Film Company, has many interesting reminiscences of the turf and tells them in a highly entertaining way. Sheer is a clever vaudeville performer, but has been captivated by the picture game.

**Dave Morris** has recovered from his recent illness and is back at the Keystone studio in his old time form.

**Harry Bernard**, comedian with one of Mack Sennett's Keystone companies, was at one time a lightweight boxer of championship possibilities and in an emergency he can still take care of himself. In a recent instance he attempted to separate two belligerents who were engaged in a street fight, and, getting an accidental blow on the chin for his trouble, he turned in and gave the two a good thrashing and sent them on their way pondering, if not rejoicing.

**Pauline Moran** receives many inquiries as to whether she is the real Pauline Moran of international vaudeville fame. She is! But she is with the **Keystone Company** at present and does not crave vaudeville.

**Walter Reed**, former musical comedy comedian, has been added to the staff of writers in the Keystone scenario department under the direction of Hampton Del Ruth.

**Del Henderson**, one of Mack Sennett's Keystone directors, has been playing a part in a picture that is being finished this week. This is the first work before the lens that Mr. Henderson has done since joining the Keystone forces.

## CONKLIN RECEIVES PRESENT

Chester Conklin was this week the recipient of a beautifully engraved gold watch which was sent to him from admirers in his home town back in Iowa. The time piece is an expensive Swiss repeater with a jeweled monogram set into the case. A letter accompanied the gift in which the donors expressed their admiration for Mr. Conklin as a comedian and their regard for him as a former fellow townsman. The genial fun maker was greatly pleased, not only with the beauty and value of the watch but the thoughtful regard of his old friends as well.

## HE KNEW IT WAS GOOD

Mack Sennett, managing director of the Keystone Film Company, received a scenario, directed to him personally and registered, last week. In the letter accompanying the comedy effort the writer said:

"I think you will agree with me that this is an unusually funny story and one that will make a big hit on the screen. In fact, I think it is one of the best things of its sort that I have ever heard of."

Mr. Sennett read the story carefully and then replied: "You say that you think that your story is funny. I will go a step further than that. I know it is funny, for I wrote it myself three years ago and produced it a month later. You should be more careful—send your borrowed ideas to other companies in the future."

**Henry Otto**, the man who has produced so many artistic pictures for the American company at Santa Barbara, has gone to Chicago and St. Louis (his home) for a two weeks' holiday. While in St. Louis he will visit some relatives who he has not seen for a long time, and he will pay his respects to the home office of the American people in Chicago. He expects to be back on the job, in about fourteen days, at most and me will have to "go some." He completed "The Resolve," a powerful drama, with a big part for Winnifred Greenwood, before leaving.

In "A Sinner Must Pay," by Ida May Parke, Edna Maison is appearing to great advantage at the studios of the big "U." The sinner is brought to repentance by Edna, in this, and the action takes principally in the west, and enables Edna to wear the costumes that suit her so well. There is no actress on the screen who can depict sorrow more poignantly than Edna, although she is a light-hearted individual in private life.

They are working an entirely new stunt in the "Hazards of Helen" series in the picture now being produced by J. P. McGowan at the Kalem studios. In this edition, Helen Holmes gets away with an engine and is overtaken by the villain and tied to the piston-rod so that when the engine starts she will be beautifully annihilated in a distinctly novel manner. So there is ONE new thing under the sun, although it will not be, after this writing. Next please!

N. Dunning

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## D. & C. Beauty Parlors

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Elevator Service

Third Floor Opp. Orpheum

ELECTROLYSIS OUR SPECIALTY FOR  
REMOVING SUPREFLUOUS HAIR,  
WARTS AND MOLES  
DYEING, BLEACHING AND HAIR  
MANUFACTURING

## AS RESULT OF A WAGER ANNA LUTHER BECAME AN ACTRESS IN MOTION PICTURES

Anna Luther, who has just joined the Selig Pacific Coast stock companies as a leading lady, is certainly a dainty mite of femininity. She was born in Newark, N.J., twenty years ago and entered the art of motion picture acting as the result of a wager. The work fascinated her and within six months she was undertaking leading roles in the silent drama.

"I'm going to stay in the motion pictures forever," said little Miss Anna Luther in a recent interview and she showed her pearly white teeth in a fascinating laugh.

Anna Luther is known as the little lady who is not afraid to take a chance. She is ready and willing to undertake any "stunt" that will add realism to the pictures and the chief source of worry to the director for whom she is working is to curb her adventurous spirit. In one motion picture drama she was thrown from a yacht in mid-ocean. She has made ascensions in aeroplanes, did a parachute drop and loves to swim and shoot and fish for sea bass.

The accomplished little lady has a wealth of auburn hair, has blue eyes and tips the scales at 120 pounds. She has never engaged in the art of the spoken drama.

"I want to work in a Selig wild animal picture; I have never worked with the animals but I am anxious for the opportunity."

"I want to take a chance," said Anna Luther and she smiled some more and the world was bright!

## JUSTICE FOR THE REAL AUTHOR

### P. A. L. Opens Determined Campaign to Obtain Square Deal in Fictionizing of Photoplays.

By Russell E. Smith.

The fake schools are on the run for cover, and need only an occasional prod and swat in the rear to keep them moving toward the limbo from which they came.

In between prods, the P. A. L. will wage and herewith inaugurates a friendly campaign to induce the various magazines publishing fictionized versions of photoplays to pay the photoplay author for the use of his plot in its fictionized form.

As it stands, now, only in occasional instances does the author of the original photoplay ever get credit for the story, and in no cases has he ever gotten any cash.

The author's brain conceived the story originally. He sells, presumably, only a photoplay—not a fiction story—to the manufacturer. In the first place, therefore, where has the manufacturer secured the right to sell or give that plot to any magazine for fictionizing purposes? Of course, some manufacturers may cover that point in the release slips which the authors sign. In any event, the entire transaction is utterly unfair to the author.

Both the publications above referred to and the manufacturers are thus placing themselves in the same category as the man who would take any magazine story and from that plot construct a play and sell it or produce it without compensation to the original author. The story is the same only in another form. Thus it is with the fictionized photoplay. The plot is conceived by one author, produced by a manufacturer who pays for the privilege, and fictionized by another sort of publisher who does NOT pay for the privilege—at least he doesn't pay the author of that plot. He has to pay another author to fictionize it.

As far as credit goes, the Motion Picture Magazine has been very fair—to the writer of this, at any rate—although not in other instances to his knowledge. It is probably because they do not always take the trouble to find out the author's name that it is not more often put on the story.

The Photoplay Authors' League is about to undertake an amicable settlement of this difficulty and since, as in the fake photoplay school ads affairs, it will mean loss of cash to the magazines concerned and possibly to the manufacturers also, we are probably up against another bulky scrap. More power to our elbow, boy and girl photoplaywrights! We don't ask much and by the same token we don't get it either! But times are better and the manufacturer is more cognizant of the absolute need of good stories well constructed, and so he is really heart and soul and pocketbook with the REAL writer for the

reels! The magazines have no such regard for us and while willing usually to play fair, they hate to pay any more than they have to!

But what will they do if they can't get any stories from the manufacturers unless they pay THE AUTHOR for the right to fictionize them? If it comes to a showdown, will the manufacturer rather favor his writers, upon whom he depends for the stories he must have in order to make any pictures, or the magazines of this character, to whom he owes nothing but a little publicity?

In a great many cases the photoplay author is also a writer and seller of magazine fiction and he certainly will not allow his magazine sales to be killed by a "fictionizing" in other publications, especially (as is often the case) if it is badly done.

Personally, I often get from fifty to a hundred and fifty dollars for a short story. Yet when I sell that plot as a photoplay and get a hundred or more dollars for it, and (if I let it!) it gets "fictionized," the Motion Picture Magazine and its like only pay twenty-five dollars to have it done! What's the answer to that?

We trust that the matter can be arranged satisfactorily and fairly for all concerned, although as it stands now it is more than so for all concerned except the author, who is really the MOST concerned.

Expressions of opinions from manufacturers, authors and magazine publishers are desired and they are earnestly requested to cooperate in settling the affair properly and for all time.

Address replies to Russell E. Smith, Photoplay Authors' League, Inc., 604 San Fernando Bldg., Los Angeles, Cal.

## Universal Notes



HERBERT RAWLINSON  
Universal Co.

J. Warren Kerrigan, who for the past three weeks has been confined to a Pasadena hospital where he has been recuperating from the effects of a minor operation, has been removed to the home of his mother in Hollywood, near Los Angeles, where he will remain for at least two weeks before returning to his work at the Universal City studios.

The Francis Ford and William Worthington companies are back from the Oxnard desert where they have been spending the past week making desert scenes for their respective productions, "The Broken Coin" serial and "The Grail." Few of the members of either company returned with an excess of more than fifty per cent efficient cuticle but they appeared to be satisfied with the pictorial results they secured for their films. (Ah! what will we not suffer for our art?)

Oscar A. C. Lund who has recently joined the Universal forces at their western studios as director, leaves those studios within a few days for the Mojave desert and for San Francisco where he is to stage a number of exterior scenes in his first four reel production. Although all

arrangements have been made for his departure, no word has been given out thus far relative to the nature of the story he is to stage. Neither has been given a title. The company will remain away a week or ten days when they will return to the studio to finish the remaining interior scenes.

**Lois Weber and Phillips Smalley** have completed their second feature film since their return to the Universal. "A Cigarette, That's All" is the rather ambiguous title of the picture, which has been adapted from a story of the same name published some time ago in "The Black Cat" magazine. As staged by the Smalleys, this production employs some of the most elaborate interior sets ever photographed at the Universal studios.

**Bud Chase**, assistant to Director William C. Dowlan, is rapidly recovering from the injuries sustained in an auto accident on Cahuenga Pass between Hollywood and Universal City.

**Henry McRae** and his company of 101 Bison players have left Universal City for the Santa Barbara Islands where they are to take advantage of the wrecked Aggi Nord for photographing a number of scenes aboard the wrecked vessel to be used in a story of the sea. Don Meaney, one of the business managers at Universal City, who returned a few days ago from the north where he had gone to arrange for the purchase of the abandoned ship, returned to the islands with Mr. McRae because of his familiarity with the arrangements he had made regarding transportation, hotel accommodations and such details. The company expects to remain away for several days, returning to the studios to complete the picture.

After having scoured practically the whole of Southern California in the vain hope that they might discover a coal mine or some other sort of mine that would answer their purpose, Otis Turner and Hobart Bosworth, who are at present staging "The Scarlet Sin," have decided to build their own mine on the Universal grounds. An expert has been employed to assist the company workmen in the matter of getting details to work out properly and thus far, the little mushroom mining town presents a very creditable front. There are machine shops, a blacksmith shop, engine house, tool house, cook and bunk houses, shaft with a practical donkey engine and cage to raise and lower men and cars into the depth of the mine. Also there are bunkers and what appears to be miles of tracks. All built to order—and short order at that. It is a wonderful exhibition of what can be done in the way of scene construction when necessity demands.

**Bess Meredyth**, who is known to the film world both as an actress of no mean ability and as a writer of photoplays, has after an absence of several months, returned to the Universal fold where she has been engaged as scenario writer. Miss Meredyth has been for three months in a local hospital where she was recuperating from the effects of two major operations. Prior to entering the picture field, Miss Meredyth was a newspaper woman of Providence, R. I. Her best known scenario work was her adaptation for the screen of Louis Joseph Vance's stories for the "Trey O' Hearts" serial.

**Pauline Bush**, who was recently married to Alan Dwan of the Famous Players company, has returned to her work at the Universal's western studios after a two weeks' honeymoon spent in touring Southern California by motor-car. Miss Bush was accorded a warm reception by her friends at the studio. Her dressing room had been decorated as they thought appropriate, garlands of roses being strung around the frame of it. Of course, there had to be a sudden descent from the sublime to the ridiculous, and hanging gracefully about among the perfumed blossoms, were eight or ten pairs of shoes—old shoes—yes, decidedly old shoes—shoes that had reached such a stage of oldness that they had earned the name of "dogs." Any one who knows Miss Bush knows that she took it all in good part, and all was well. Miss Bush will return to work in Joseph DeGrasse's next picture, the title for which has not yet been announced.

**Jacques Jaccard**, who recently returned to the Universal company where he is to direct the work of J. Warren Kerrigan, has staged his first picture since the return. With Mr. Kerrigan still in the hospital, Mr. Jaccard has picked up a company among the stock and extra players and put on a comedy drama by John Fleming Wilson which gives every indication of being a huge success. The story deals with the taming of a coleric old sea captain through the introduction of a baby on ship board.

**F. McGrew Willis**, who recently joined the scenario staff of the Universal's western plant, is at work on a three reel feature story for the Burton King company, entitled "Out of the Flames."

## Inceville Notes

Five hundred people appeared at one scene recently with William S. Hart in "The Conversion of Frosty Blake," a forthcoming two-reel release of the New York Motion Picture Corporation on the Mutual Program. The scene depicts the entire population of Agua Caliente, a western hamlet in attendance, at the services held by Rev. Frank Hamilton, a sickly minister who comes to the town from New England in search of health. An entire afternoon was devoted to the filming of this scene and all employees of Inceville, in addition to two hundred outsiders, were used.

**William S. Hart's** popularity has reached into the remotest parts of Texas. This fact was brought visibly home to the noted actor of the Ince forces last week when he received a letter from a woman in the Lone Star state, offering him a valuable handsome silver bridle as a gift. "You have so impressed me by your work on the screen," the letter ran, "that I feel as though I want to show my appreciation in a concrete way. I saw you in 'The Bargain,' and 'On the Night Stage,' and in all the two-reel pictures you have appeared in and in all of them you are the very personification of the true westerner as I know him. Please do not misconstrue my intention in asking you to accept a silver bridle from me. It will help me to think that I have in a measure repaid you for the entertainment you have given me by your work on the screen."

What, with "Billie Hart Movie Clubs" and offers of silver bridles, the noted actor is becoming convinced that his work is being admired.

**Raymond B. West**, the "boy director" of the New York Motion Picture Corporation surprised the photoplay colony here last week by running a hundred yards on the beach at Santa Monica in the amazingly fast time of 10½ seconds. West's remarkable feat of athleticism was the result of a taunt flung at him by one of the Indians employed at the studios. The redskin refused to believe the young director's remarks that at one time, a few years ago, he was the all round interscholastic track and field champion of Grand Rapids, Mich. West offered to race the Indian. The latter accepted the challenge. After the day's work, both men went to the beach and West was timed by a stop watch in 10½ seconds for the century. The record, it is believed, will stand unmolested for some time at Inceville, providing Howard P. Drew does not decide to become an actor.

**Louise Glaum** is playing the part of a beautiful señorita this week, in a story of the Mexican revolution being filmed at the Kay-Bee, Broncho and Domino studios, under the direction of Jay Hunt. It is entitled "Hearts and Swords" and presents Miss Glaum as Rosa Gonzales. Others in the cast are Jack Davidson, George Fisher, Charles K. French and Gertrude Claire.

**Members of the Reliance, Majestic and Keystone** studios were the guests, last Friday night, of Thomas H. Ince, the producer, at the Century Theater in Los Angeles—a burlesque playhouse controlled by Mr. Ince. Fully three hundred photoplayers were present.

**Director Charles Swicard** of the New York Motion Picture Corporation's staff, is heading a company of players this week on a trip to the Mojave desert for some scenes for "The Beckoning Flame," the five part Mutual Master Picture, in which Henry Woodruff, Rhea Mitchell and Esuru Aoki will be presented. "The Beckoning Flame" is a story of India and relates the sacrifice of a native girl for an English army officer whom she loves. The early scenes in the story depict caravans crossing the sands and it is for these that Director Swicard and his players have gone to the desert.

**Eugene H. Allen**, business manager of the west coast studios of the New York Motion Picture Corporation, left hurriedly on Sunday, May 16, for a trip to New York where he will confer with Adam Kessel, Jr., and Charles O. Baumann, head of the company. The nature of the visit has not been disclosed but it is understood that Mr. Allen will discuss matters of great moment with the executives.

## Mutual Notes

**Vester Perry**, before becoming identified with the Reliance and Majestic studio about a year ago, was prominent in the ranks of fearless horseback riders. In many of the traveling Wild West Shows, Vester Perry was a featured player.

However, in late Mutual pictures, he has been only playing eastern characters, but he prefers to wear chaps and a broad Stetson hat in pictures. Recently, he purchased a Ford motor car and is having unusual luck with same; that is, his collisions and tire blow outs have not been very plentiful. Under the capable direction of F. A. Kelsey, he has become very prominent in film circles. Perry recently received a package from an admirer on which the express charges were \$2.25. When he opened same, he found a scrap book containing press clippings in which only he figured.

**Chester Withey**, who with his director, Edward "Komic" Dillon collaborates on the themes used in Komic-Mutual releases, is contemplating a story that deals with life as one finds it in a tent city. Should Director Edward "Komic" Dillon decide to produce the latest humorous outburst on the part of Chester Withey, the Komic troupe will journey to Coronado City which lies adjacent to San Diego. Withey attributes the suggestion of the tent city story to the time when he was an occupant of one at Venice, Cal., where he for almost two years spent every Saturday night and Sunday. However, Director Dillon trusts that the chief characters of the play Withey has in mind will pass inspection when the film is reviewed by the National Board of Censorship.

**William Hinckley**, the popular young Reliance-Majestic player who is enacting the principal male role in the two-reel Majestic, "The Burned Hand," recently collided while driving his motor car, with a Los Angeles jitney bus. The result was that the five cents a ride automobile had to be towed into a garage and a motor expert assigned to the repairing of same.

Three hours later, when Hinckley returned to pay the fee due for the adjustment of the jitney bus, he was handed a bill for \$1.95. The bookkeeper explained that all they had to do with the smashed Ford automobile was to fix the wheels, adjust the motor, straighten the mud guards and fix the top.

**W. E. Lawrence**, prominent in the cast of "Up From the Depths," the Reliance Mutual Master Picture, was present at the recent Los Angeles collision in which a locomotive collided with a packed trolley car and a great number of people were killed and seriously injured. Director Paul Powell was photographing a scene nearby the terrible accident, and he voluntarily loaned the use of his automobile to carry the injured people to the hospital. W. E. Lawrence, Will H. Brown and a number of the other Reliance players assisted in pulling the people out of the wreck.

**Chasing a cat for about two miles** on a sunny afternoon was the situation that confronted the Franklin Brothers recently, who are co-producers of the Majestic-Juvenile Company.

Some close-up scenes of a cat were being photographed to be inserted in the picture "Dirty Face Dan" or "Detective Dick's Second Case," on the bough of a tree, and a big hungry looking dog was happening by at the time. He made a diving leap for the cat and the cat naturally started to make her get-a-way.

The chase then started with the co-directors after the dog and cat. The dog however soon became tired and gave up the chase but the cat continued over rivers, etc., and finally Miss Cat gave in, and stopped for consequences. The cat was then chained to avoid any more get-a-way on her part, and taken back to the scene.

When they reached there, the same trouble-causing dog was present but he was soon put out of the way. He was put in the automobile and let out of the car at quite a great distance from the scene, and all possible entrances were guarded, should he have found his way back.

**Mae Marsh**, who with Robert Harron is being featured in the Majestic Mutual Master Picture "The Victim," has just completed a new model hat, which is part of her street costume.

The idea for same was suggested to Miss Marsh by the 1860 period hat worn by Lillian Gish in D. W. Griffith's "The Birth of a Nation."

Miss Marsh is continually creating something in style, and her wardrobe closet contains many new surprises for the summer season.

She is one of the best street dressed ladies at the Griffith-Mutual studio, and the beauty of it all is she knows how to wear clothes.

Miss Marsh just recently completed her performance in the Majestic Mutual Master Picture "Her Shattered Idol" by Ella Woods, and in same she had her first opportunity for many months to display some of her pretty clothes. One of her costumes was a riding habit which Miss Marsh supervised the arrangements of, and in it she looked the sweetest thing imaginable. Robert Harron plays opposite her in "Her Shattered Idol," and it was produced by the crack director, John B. O'Brien.

**Lillian Gish**, well known as the result of her recent portrayal of "Elsie Stoneman" in D. W. Griffith's "The Birth of a Nation," received upon her recent return to the Majestic studio what she terms "the surprise of her life."

Her sister Dorothy, during Lillian's absence, had their dressing room repainted, new draperies were secured as well as a new dressing room fittings in general, and the result was that the Gish dressing room is without an equal on the Majestic lot.

Lillian explained that the reason she was so surprised was that Dorothy usually fights shy of the dressing room work, and to see the results in re-modelling Dorothy accomplished while she was away is sort of an amazing sight to her.

Lillian and Dorothy as sisters are the most lovable players within studio bounds, although Lillian and Dorothy in comparison are unlike one another. Dorothy finds much enjoyment in playing pranks on associate players, whereas, Lillian is contented with a good book in hand.

However, the Gish dressing room as arranged by Dorothy Gish is the talk of this Mutual studio.



James Cruze and Sidney Bracy start on tour, N. Y. to Frisco

### PRAYERS FOR FATTY

Roscoe Arbuckle, who is known in the vernacular of the movie fan as "Keystone Fatty," received a letter last week that he is showing to his friends with more pride than if it were the written approbation of a king. The letter follows:

Clinton, Indiana, May 7, 1915.

Mr. Roscoe Arbuckle,

Dear Sir:—I want to tell you of a little incident that will show you how you have found a place in the hearts of little children who have been fortunate enough to see Keystone comedies.

Our little three-year-old daughter was saying her prayers the other night and mentioned the names of all those for whom she usually prays, and at the end she paused, looked up at her mother and said—"and Fatty." Of course her mother said "Yes, and Fatty." Ever since then the baby and her five-year-old brother always include their moving picture favorite in their prayers.

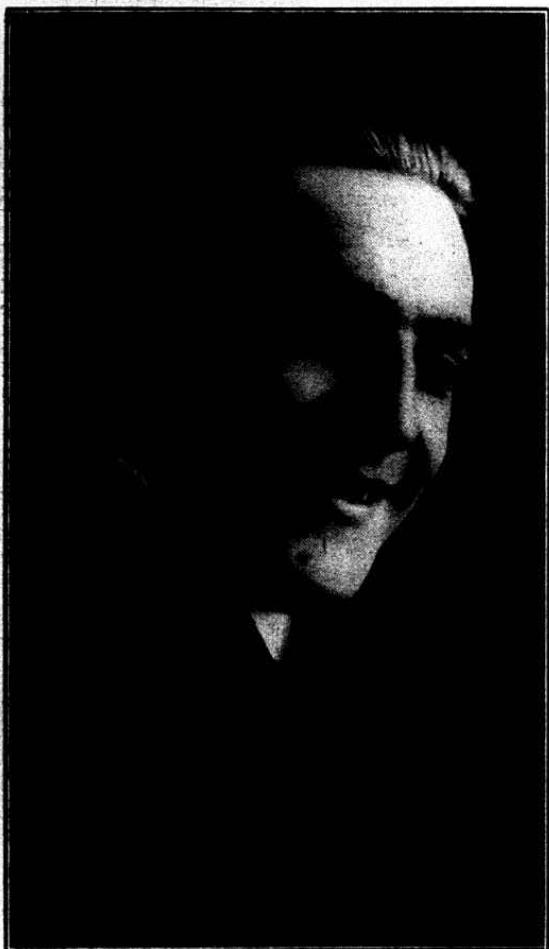
Good luck to you and I hope you stick with Keystone.

Very truly yours,

L. A. HOMHEY.

**David Porter**, a well known character man, has joined the Biograph Co. and is working under Director J. Farrell MacDonald.

## Biograph Notes



**WILLIAM NYE**  
Western Biograph.

**Director J. Farrell McDonald** of the Biograph Company has just finished "Wings of Fate," a smuggler's story in which Viola Smith is featured. Oscar M. Karson, who may be remembered as having played with Mary Leonard in Carmen, in the production of Jack London's famous novel John Barleycorn, and as handling the military situation for Mrs. Leslie Carter in the making of the wonderful picture "The Heart of Maryland" has been given a very important part.

**Marie Newton**, one of the leading women with the Biograph Company, and generally known as Princess Marie still ranks among the leaders in the big popularity contest being conducted by the Motion Picture Magazine.

This is a wonderful record considering that Miss Newton is only 17 years old and that she has been in pictures a short time over a year.

Evidently this little lady's work is being appreciated by the Movie fans and she has already started up the ladder of fame.

**Director Geo. Rheims** has started a one-reeler, which will be a costume picture featuring Augusta Anderson. Chas. Perle is cast to play opposite her.

**Robert Nolan** is probably the best dressed man on the screen today. He is playing character leads under Director Rheims.

**Mr. and Mrs. Chas. Haskins** entertained at an informal dance at the Dunningham apartments on Monday evening, May 17th. All those present had a very enjoyable evening.

**Director Vale** and his company are at Palm Springs, where they are taking the finishing scenes of "Under Two Flags."

## Notes from Everywhere



**DOROTHY DAVENPORT**  
Balboa Films, Long Beach, Cal.

**Dorothy Davenport**, late of the Crown City Film Co., has re-joined the Balboa Co. in Long Beach. Miss Davenport is well known as a dramatic lead in motion pictures.

**Russell E. Smith**, scenario editor of the Mutual-Majestic studios, will shortly leave for the east, where he will join the Famous Players Co.

**Al. Filson**, of Filson and Errol fame, has left the Mutual studios and will be seen in the future in Selig films.

**Joe King**, formerly with the Universal Co., has re-joined the Selig Polyscope Co. Mr. King, before joining the Universal, was for several years recognized with the Selig Co.

**Wm. Clifford**, former leading man of the Henry McRae-Universal Co., will in the future be seen in Metro films opposite Francis Bushman, under the direction of Mr. Bowman.

**Arthur Rose** has returned from his visit to New York and has been engaged by the Metro Co. as assistant to Director Bowman.

**Robyn Adair** has left the American Co. in Santa Barbara and is now at the Universal under his former director, Burton King.

**Connie Miles**, of Tribune fame, is now with the Photoplayers' Weekly.

It is interesting to note that the promising juvenile actor, Tom Forman of the Lasky forces, is taking a character part in "Chimmie Fadden," in which Victor Moore is starred. Tom has the part of a French valet, and is virtually the heavy of the piece. Young Forman is a splendid character actor, and moreover enjoys character parts which he knows serve to ripen his art. "Chimmie Fadden" is in five reels, and Art Director Buckland, Producer Cecil De Mille, and Janie McPherson, have united to make this a splendid and interesting play.

**Sadie Lindblom**, the Swedish actress who has been acting in motion pictures at San Mateo, drove from San Francisco to Los Angeles, in her Kissel Kar Sedan with E. O. Lindblom, Percy Pembroke, and Camille Ward, in twenty-five hours. Miss Lindblom is well known in Sweden, and her director, Frank Montgomery prophesies a big future for her in the pictures. She is making a tour of all the studios in and around Los Angeles, for she intends to head her own company in the near future with studios at San Rafatel and probably one in Los Angeles.

**Henry B. Walthal**'s stay at the Mutual studios was not a very long one. He has been engaged by the Essanay Co. to replace Francis Bushman, and will leave shortly for Chicago.

**Tom Mix** and his company will leave Los Angeles within two weeks for Las Vegas, N. M. The company will not return, but make the latter city their headquarters.

# Films Completed in Los Angeles

## "TOOLS OF PROVIDENCE"

(New York Motion Picture Co.)

"Tools of Providence," is the title of an appealing story by C. Gardner Sullivan, which is being produced this week under the direction of William S. Hart at the studios of the New York Motion Picture Corporation. Hart is playing the part of Dakota Dan, owner of a tough saloon in the west. His supporting cast is comprised of Rhea Mitchell, Frank Borzage and Walt Whitman.

## "THE MATING"

(New York Motion Picture Co.)

Bessie Barriscale is the cynosure of all eyes this week. She is enacting the role of Doris Willard, the frumpy country lass, in the big Ince-Sullivan comedy drama of college life, entitled "The Mating" in which she will be starred. Raymond B. West, "the boy director" who is putting on the feature is this week staging the scenes in and about the girls' dormitory of a very select school, and the space required is so vast that he is using virtually half of the main stage at the studios of the New York Motion Picture Corporation. The dormitory scenes are being made to conform with the description of the interiors of Vassar college, though the institution in the story is not known as Vassar. The "set" has a depth of more than a hundred feet, at the extreme end of which is a great staircase. College pennants are as numerous as flies and these, together with the thousand other adornments dear to the co-ed's heart are being adjusted to the walls of the rooms.

## "THE MAN FROM OREGON"

(New York Motion Picture Co.)

Now that the big scenes in the United States senate have been photographed, Director Reginald Barker is giving his attention, this week, to the exteriors for "The Man From Oregon," the five part political story in which Howard Hickman and Clara Williams will be starred by the New York Motion Picture Corporation. These exteriors must look like palatial homes in Washington, D. C., and Barker is having an exciting time, chasing about the city, searching for the proper locations. He has spent three days already hunting for a house with a certain style of architecture and is almost on the verge of abandoning the job and asking Producer Ince to sanction the erection of the building at Inceville.

## "OLD HEIDELBERG"

(Majestic-Mutual Master Picture)

Wallace Reid, who is portraying the part of Prince Karl Heinrich in the Majestic-Mutual Master Picture "Old Heidelberg," the familiar German theme, feels right at home in his character. Not that Wallace Reid is a native of Germany, but because in a number of the scenes Director John Emerson has directed him to play his mandolin. It might be stated right here that Reid is a corking good mandolinist.

Dorothy Gish, the Majestic favorite, is playing the role of Katie, and she with Wallace Reid are a very good combination of players. To quote Director Emerson, "they work very well together." Dorothy Gish is a finished artist, likewise Wallace Reid.

The action of "Old Heidelberg" takes place in the capital city of Sachsen Karlsburg, and then to the University of Heidelberg, where the students are attired in uniforms. A local costumer spent two weeks in the preparation of the great number of uniforms worn by the players.

The main theme of "Old Heidelberg" leans toward an anti-military movement and has the possibilities of resulting into a very good Mutual Master Picture.

John Emerson, the well known legitimate stage producer of Chas. Frohman fame, is in charge of the filmization of "Old Heidelberg," and Emerson is proving to

be just as capable as a film producer as he is a speaking stage director.

The Dorothy Gish and Wallace Reid supporting cast is composed of some rare German talent with the well known Carl Formis, Jr., in the part of "Dr. Juttner"; Eric Von Stroheim as "Lutz"; Raymond Wells as "Karl Bilz"; Eric Von Ritzau in the part of "Prince Rudolph"; Mrs. Madge Hunt is playing "Frau Rudder"; James Ar buckle in the familiar type of "Ruder," the innkeeper; Jas. Gibson as "Kellerman" and J. W. McDermott, although he is not of German descent, looks like one and he is playing "Von Wedell."

## "UP FROM THE DEPTHS"

(Reliance-Mutual)

"Up From the Depths," the Reliance-Mutual picture in which Courtenay Foote and Gladys Brockwell are featured, has been completed by Director Paul Powell, and is being rushed through the factory for a sample print. Producer Powell was held up several days by cloudy weather, on this four reel feature, and Gladys Brockwell was ill for one day.

"Up From the Depths," contains many big scenes, in which about three hundred players were utilized, in addition to the gripping, dramatic heart-interest scenes showing the struggles of a young girl who is deserted by a Revivalist that promised to marry her, and allows a year to go by without doing so. Later in the story the girl for financial assistance, with her child, drifts to New York, and is given employment in a Coney Island music hall.

For the part of the Revivalist, Courtenay Foote, the talented English actor was engaged, and he confesses that never in his career until he started acting in "Up From the Depths" did he work as earnestly as he did for Director Powell.

Miss Gladys Brockwell, as usual, applied the best of her effort to make her characterization a pleasing and effective one.

W. E. Lawrence, as Miss Brockwell's country lover, was well suited for the part, and in his emotional scenes with Miss Brockwell, when he discovers her leading a chorus number in the New York dive, met with the hearty approval of Director Powell.

Mae Gaston, the charming Reliance actress, played the role of the New York girl who becomes the wife of Courtenay Foote, and judging from Miss Gaston's work in recent Mutual pictures, her part as the wife should be an unusually attractive one.

William H. Brown was the best type that could have been secured to portray the music hall proprietor.

## "THE FOX WOMAN"

(Majestic-Mutual)

Director Lloyd Ingraham of the Majestic studio, in order to inject the proper local color into the scenes of "The Fox Woman," which is principally laid in Japan, has engaged a number of true born Japanese players to enact some of the parts.

In number they amount to about fifteen, and those playing important parts are Mrs. G. Y. Natsumoto, Henry Kotani, Goro Kino, Kimi Taka, Minoru Yoshida, Tomi Yoshida, Miss Suma Tanaka, and Takeshi Azumi.

These Japanese players were all former members of the Mutual Domino brand, where they appeared in a series of Japanese subjects. Although they have only been in the United States comparatively a short while, they have well adapted themselves to our language and customs.

In "The Fox Woman," a Japanese wedding takes place, at which time Teddy Sampson becomes the wife of Elmer Clifton. For this scene two of the Japanese players brought their original native wedding gowns which Miss Sampson and Elmer Clifton will wear in their wedding scene.

The detail work in the Majestic Mutual picture "The Fox Woman" is being carefully looked after by Director Ingraham's Japanese attendant.

**"SCALES OF JUSTICE."****(New York Motion Picture Corporation)**

Walter Edwards, the veteran actor-director of the New York Motion Picture Corporation, is becoming known among his associates as "the fastest worker in the movies." He is conceded to have put out many of the best two-reelers on the Mutual Program and he rarely requires more than a week in which to produce one. His latest picture is "Scales of Justice," a virile story of love and crime, in which he will be co-starred with Clara Williams. "Scales of Justice" is a story of circumstantial evidence and will present Mr. Edwards in the role of a criminal, Parker, who is freed by Judge Landsey on his promise to be good. Viola, the young wife of the judge, is receptive to the attentions of Paul Armstrong, a demonair clubman, at a social function, and allows him to call on her when her husband is away.

Parker does not stick to his good intentions and enters the Landsey home, one night, intent upon robbing it. Judge Landsey comes home. In escaping, he shoots a policeman. Armstrong leaves shortly thereafter, via the fire escape and is arrested as the murderer by other officers.

At the trial, Paul is found guilty and Judge Landsey hesitates about telling the truth, thinking that by so doing he will besmirch his wife's name. Parker, at the eleventh hour comes forward and admits his guilt. Miss Williams appears as the wife, J. Barney Sherry as Judge Landsey and Frank Borzage as Paul.

**"THE TAVERN KEEPER'S SON"****(New York Motion Picture Co.)**

"The Tavern Keeper's Son," is the title of a strong and picturesque Spanish story that has just been filmed for the Mutual Program by the New York Motion Picture Corporation.

The story deals with a youth who leaves his father, mother and sweetheart to dig for gold in America. Having struck wealth, he is set upon by Carmen, a dance hall girl, who plots to rob him. He has a vision of his sweetheart and does not continue the flirtation. At the time of his departure for home the money lender prepares to foreclose the mortgage on the old home. The tavern keeper and his wife, in desperate straits, propose to rob the first guest who stops at the tavern.

The guest proves to be their son but they do not recognize him on account of his beard. As they are about to rob him, the son comes downstairs, clean-shaven. Then there is a re-union. The scenario is by Richard V. Spencer and Thomas H. Ince. In the cast are Louise Glaum, Frank Borzage, Gertrude Clairs and J. P. Lockney.

**HARRY HARVEY DIRECTS "WHO PAYS" SERIAL.**

Harry Harvey who is responsible for the wonderfully artistic and dramatic merits of the Balboa-Pathe "Who Pays" series of twelve picture plays, is a veteran in the business. As a foundation for the work he has been doing at the Long Beach studios of the Balboa Company, he spent the earlier years of his life on the stage and achieved distinction as an actor. After making his debut in pictures he concluded that he wanted to be a director and at once began making a study of the motion picture camera. When he had absorbed an intimate knowledge of this intricate device he gave his attention to interior and exterior settings and then took up the delicate task of discovering how to get the best results out of his cast.

In the "Who Pays" series he was given Ruth Roland and Henry King, and these two highly talented players are supported by such eminent exponents of physical expression as Daniel Giffeth, Mollie McConnell, Edward Brady, and Corrine Grant. At various times he has had other equally capable men and women, with the result that he has produced twelve photo-dramas that are at least two years ahead of the times.

The New York experts who have passed on these "Who Pays" pictures pronounce them the very best they have ever seen in point of direction. Each part is interpreted with intelligence and an audience, besides being captivated by the beautiful Ruth Roland, and the commanding presence of Henry King, will appreciate the masterful minds that made their splendid work possible. It is the director

who holds the manuscript in his hands and pilots his characters through the scenes until the story has been completely told. The slightest departure is likely to spoil the play and trifling omissions are extremely dangerous. For instance, one character may have to make as many as twenty changes of dress in one play. It is not possible to take all of the scenes in which a particular costume is required, while the actor or actress is clad to suit a particular occasion. It is therefore often necessary to switch from one to the other. It frequently happens that an actor—but most frequently an actress—forgets exactly what she wore in the first scenes taken. She may not remember that she had a bow in her hair or that she wore a shirtwaist and a skirt instead of a dress. She may, when the picture is projected on the screen, exit from one room in a negligee and enter another a second later wearing a tailored suit. But the director must remember and when she steps on the stage he must call her attention to the mistake. In this important respect Director Harvey is infallible. He can spot the slightest deviation in a flash, even to the misplacement of a curl, and it is his close watch of the small details that makes him one of the best directors in motion pictures.

**PEARL WHITE, PATHÉ STAR, TRIES NEW AUTO****Encounters A New Exploit**

Pearl White, the Pathé star, tells a good one that happened to her the other day while she was driving her new car—the pride of her heart. She was taking her first trip in it, and, woman-like, chose Broadway for her purpose. At 49th Street the engine went dead. A crowd of newsboys quickly gathered and she was quickly recognized. A cry of "that's Pearl White" went up. One gamin offered the suggestion that the "Clutching Hand" had injured the car and that "Craig Kennedy" had better be called in. In the midst of the powwow a man pushed through the crowd with the remark, "Another Exploit of Elaine, I can fix the car." By this time a traffic policeman had come along and ordered the car to be moved out of the way. The newsboys put their shoulders to the car and with much cheering "Elaine" was moved into the side street. The crowd had assumed such proportions that Miss White hailed a taxi and left her auto to be called for by the garageman later. "I like publicity," she says in telling of her experience, "but that's a little too much!"

**KEYSTONE FORCES AUGMENTED**

The working forces of the Keystone Film Company have been materially enlarged during the past few weeks, new actors, directors and companies having been added to the producing department.

Raymond Hitchcock, Broadway star, has been at the Edendale studios for about ten days and has settled into the picture routine with admirable adaptability. Hale Hamilton, of Wallingford fame, is another star who is now Keystoning and having the time of his life doing it. Don Barclay, the young burlesque star who made himself famous before he was old enough to vote (and he is only a year or two to the good on that question now), is another recent addition to the Mack Sennett staff of actors. Barclay came to Los Angeles direct from a season with Joe Howard's "Price Winners" company in Chicago. These and others who have recently become members of the Keystone company, with the masterly direction of Mack Sennett, will soon be seen in clever comedies.

**CHINESE ACTOR ENTERTAINS PATHÉ PRODUCERS.****The Wharton's Taste Bird's Nest Soup.**

Ah Ling Foo, one of the real Chinese actors in Pathé's "Exploits of Elaine" gave a dinner at the Oriental Restaurant in Pell St., New York, the other night to the Whartons, producers of the "Exploits." Mrs. Bess Wharton, E. A. MacManus of the Hearst forces, Mr. Gordon, assistant to the Whartons, and Mr. and Mrs. J. Whithworth Buck.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

5-20. For Her Happiness, D.....1  
5-21. Bobby's Bargain, Com.-D. ....1  
5-22. The First Piano in Camp, D....1  
5-24. The Avenging Sea, D.....1  
5-25. Captain Fracasse, D.....2  
5-27. Gratitude, D.....1  
5-28. The Candidate's Past, D.....1  
5-29. Truth Stranger Than Fiction...1

## Edison

5-21. The Wrong Woman, D.....3  
5-22. A Hazardous Courtship, C....1  
5-24. Sally Castleton, Southerner...3  
5-25. All Cooked Up, C.....2  
5-26. The Man Who Could Not  
Sleep, D.....1  
5-28. According to Their Lights, D.1  
5-29. The Dumb Wooing, C.....1

## Essanay

5-20. Sweedie's Hero, C.....1  
5-21. The Revenue Agent, D.....1  
5-22. Otherwise Bill Harrison, D....2  
5-24. The Secret's Price, D.....1  
5-25. Above the Abyss, D.....2  
5-26. The Fable of "The Inter-  
mittent Fusser," C.....1  
5-27. A Bunch of Matches, W. C....1  
5-28. Bachelor's Burglar, D.....1  
5-29. Vengeance, D.....3

## Kalem

5-21. Jean of the Jail, D.....1  
5-22. The Broken Train, D.....1  
5-24. Rivals, D.....1  
5-25. Ham, the Detective, C.....1  
5-26. The Figure in Black, D.....2  
5-27. Prejudice, D.....3  
5-29. A Railroader's Bravery, D....1

## Lubin

5-20. A Decision of the Court, D....2  
5-21. Just Retribution, D.....1  
5-22. The Club Man, C.....1  
5-24. In the Wolf's Den, D. (Road  
o' Strife, No. 8).....1  
5-25. Matilda's Legacy, C.....1  
5-26. Her Other Self, D.....2  
5-27. On Bitter Creek, D.....3  
5-28. Nobody Would Believe, D....1  
5-29. Out for a Stroll, C.....1

## MINA

5-20. Where Is Oliver? C.....1

## Selig

**Hearst-Selig News Pictorial**  
Issued every Monday and Thursday.  
5-20. The Two Natures Within  
Him, D.....3  
5-22. The Jaguar Trap (Animal)...1  
5-24. Light o' Love, D.....2  
5-25. Two Brothers and a Girl, D....1  
5-26. Mother's Birthday, D.....1  
5-27. The Quarry, D.....3  
5-29. In the Amazon Jungle  
(Animal D.).....1

## Vitagraph

5-20. Dimples, the Auto Sales-  
man, C.....1  
5-21. Cupid Puts One Over on the  
Shatthen, C.....1

5-22. In the Days of Famine, D.....3  
5-24. Mr. Jarr Visits His Home  
Town, C.....1  
5-25. The Esterbrook Case, D.....3  
5-26. The Story of a Glove, C.....1  
5-27. Hilda of the Slums, D.....1  
5-28. The Starring of Flora  
Finchurh, C.....1  
5-29. Jane Was Worth It, C.....2

## MUTUAL FILM PROGRAM

### American

5-17. The Greater Strength, D.....2  
5-19. At the Edge of Things, D....1  
5-24. The Purple Hills, D.....2  
5-26. Reprisals, D.....1

### Beauty

5-18. Naughty Henrietta, C.-D. ....1  
5-25. The Stay at Homes, Com.-D....1  
6- 1. Little Chrysanthemum, D.....1

### Broncho

5-19. The Operator at Big Sandy...2  
5-26. Shorty's Trouble Sleep .....2  
6- 2. The Conversion of Frosty  
Blake, D.....2

### DOMINO

5-13. The Shoal Light, D.....2  
5-20. Her Alibi, D.....2  
5-27. Hostage of the North, D....2  
6- 3. Scales of Justice, D.....2

### Kay Bee

5-14. The Human Octopus, D.....2  
5-21. Bad Buck of Santa Ynez, D....2  
5-28. Her Easter Hat, D.....2  
6- 4. A Piece of Amber, D.....2

### Keystone

5- 1. Mabel's Willful Way .....1  
5- 3. Gussie's Backward Way .....1  
5-10. (Special) Our Dare-Devil

### Komic

5-23. The Rivals, C.....1  
5-30. Gasoline Gus .....1

### Majestic

4-16. At the Stroke of the Angelus,  
D.....2  
5-18. The Electric Alarm, D.....1  
5-23. Eleven-thirty P. M., D....2  
5-28. Little Dick's First Case, D....1  
5-30. Out of Bondage, D.....2

### Mutual Weekly Issued every Thursday.

### Reliance

5- 5. The Baby, D.....1  
5- 8. The Old Shoemaker, D.....2  
5-14. Mike's Eloement, D.....1  
5-15. Added Fuel, D.....2  
5-19. Grigley's Wife, D.....1  
5-22. The Man of It, D.....2  
5-29. The Huron Converts, D....2

### Fallstaff, formerly Princess

5-14. Fredy Fink's Flirtations, C....1  
5-21. The House that Jack  
Moved, C.....1  
5-28. It's an Ill Wind, C.....1

### Royal

5-15. Casey's Tribulations, C.....1  
5-22. When Beauty Came to  
Kos Kob, C.....1

## Thanhouser

5-16. The Three Roses, D.....1  
5-21. The Refuge .....1  
5-18. The Heart of Princess  
Marsari, D.....2  
5-23. Daughter of Kings, D.....1  
5-25. Fairy Fern Seed, D.....2  
5-30. The Angel in the Mask, D....1

## UNITED FILM SERVICE

### Cameo

5-16. Where Can I Get a Wife? C...1  
5-23. Can a Jealous Wife be  
Cured? C.....1 reel

### Empress

5-19. The Spender, D.....2 reels

### Features Ideal

5-17. The Little Band of  
Gold, D.....2 reels

### Grandin

5-12. In Her Daddy's Footsteps, C...2

### Luna

5-13. How Allopath Conquered  
Bonepath, C.....1  
5-20. The Poor Fixer, Com.-D. 1 reel

### Lariat

5-22. Alias Holland Jim, D....2 reels

### Premier

5-21. The Curse, D.....2 reels  
5-28. The Smuggler's Daughter, D...2

### PYRAMID

5-29. Canned Curiosity, D.....2

### STARLIGHT

5- 6. The Fortune Tellers, C....1 reel  
5-13. Tough Luck, D.....1 reel  
5-20. The Ghost Fakirs, C.....1 reel  
5-27. Love and Pies, C.....1 reel

### Superba

5-25. Bumped for Fair, C.....1 reel

### United

5-30. Business Is Business, C....1 reel

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

5-20. Celeste, D.....1  
5-23. The Old Doctor, D.....2  
5-27. The Memory Tree, D.....1  
5-30. A Modern Enoch Arden, D...3

### Gold Seal

5-25. Shattered Memories, D.....3

### Imp

5-21. Court-Martial, D.....3  
5-24. Fifty-Fifty, C.....1  
5-28. You Can't Always Tell, D....2  
5-29. The Pursuit Eternal, D....2

# Film Releases of the Week---Continued

## Joker

5-22. The Lady Doctor of Grizzly Gulch, C. .... 1  
 5-24. Hiram's Inheritance, C. .... 1  
 5-29. No Soup, C., Fun Among Pharaohs with Homer Croy, Ed. Split.

## Laemmle

5-23. One Kind of Friend, D. .... 1  
 5-26. Trickery, D. .... 2  
 5-30. The Golden Wedding, D. .... 1

## L-Ko

5-26. Broken Hearts and Pledges, C. 1

## Nestor

5-21. They Were Heroes, C. .... 1  
 5-25. When Her Idol Fell, C. .... 1  
 5-28. With Father's Help, C. .... 1

## Powers

5-22. Diamonds of Fate, D. .... 1  
 5-27. Lady Baffles and Detective Duck, C. .... 1  
 5-29. The Amber Vase, D. .... 1

## Rex

5-20. A Fireside Realization, D. .... 1  
 5-22. When Love Is Love, D. .... 2  
 5-27. The Trail of the Upper Yukon, D. .... 2

## Sterling

5-20. The Battle of Running Bull, C. 2

## Victor

5-24. A Witch of Salem Town, D. .... 2  
 5-28. The Nightmare of a Movie Fan, C. .... 1

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Battle of Gettysburg.

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt.  
 Cardinal Richelieu's Ward.  
 Dope.

### Cort Film Corporation

The Melting Pot. .... 5 reels

### Cosmofotofilm Company

Lil o' London (coming) .... 4 parts  
 The King's Minister (coming) .... 3 parts  
 Two Little Britons (coming) .... 3 parts  
 The Middleman .... 5 parts

### FOX FILM CORPORATION

Clemenseau Case .... 5 reels  
 A Woman's Resurrection .... 5 reels  
 Wormwood (coming) ....  
 The Plunderer (coming) ....

### ITALA FILM COMPANY

Cabiria.  
 Treasure of the Louzats .... 4 parts  
 Jules Porel—Serpent .... 3 parts

## GEORGE KLEINE ATTRAC-TIONS

Julius Caesar ..... 6000  
 Officer 666 ..... 5000  
 Du Barry ..... 6 reels  
 Stop, Thief! ..... 5 parts  
 The Woman Who Dared ..... 5 parts  
 Who's Who in Society (coming) ..... 3 parts  
 The Commuters (coming) ..... 5 parts

## Great Northern Film Company

Adventures of Gar El Hama.... 3 reels  
 The Fight for Fortune.... 3 reels  
 A Deal with the Devil.... 3 reels  
 Through the Enemy's Lines.... 4 reels  
 The Evangelist (W. Psilander).... 4 reels

## LIFE PHOTO FILM CORPORA-TION

12-28. Springtime ..... 5 parts  
 1-11. The Avalanche ..... 5 parts  
 A Modern Magdalen.

## METRO PICTURES CORPORA-TION

The High Road (coming).  
 The Flaming Sword (coming).  
 Fighting Bob (coming).  
 The Shooting of Dan McGrew (com-  
 ing).  
 Cora.

## Popular Plays and Players

Shadows of a Great City.  
 Heart of a Painted Woman.

## B. A. Rolfe Photoplay, Inc.

Satan Sanderson.  
 The Cowboy and the Lady.  
 The High Road.

## Tiffany Films Corporation

Heart of Maryland.

## MUTUAL MASTER PICTURES

Captain Macklin (Majestic) .... 4 parts  
 The Cup of Life (N.Y. Motion) .... 5 parts  
 Child of God (Reliance) .... 4 parts  
 The Absentee (Majestic) .... 5 reels  
 The Victim (Majestic) .... 3 reels  
 Rumplestilskin (N. Y. Motion) .... 4 reels  
 Stratmore (Reliance) .... 4 reels  
 Lure of the Mask (American) .... 4 reels  
 God's Witness (Thanhouser) .... 4 reels

## PARAMOUNT PICTURES

Blacon Film Co. Reels  
 3-4. "Rule G." ..... 5  
 5-17. Betty in Search of a Thrill.... 5

## Famous Players

5-13. The Moth and the Flame.... 4  
 5-31. Pretty Sister of Jose.... 5

## FICTION PICTURES, INC.

The Spanish Jade ..... 5 parts  
 The Taming of Red Butte Western (coming) ..... 5 parts

## Jesse Lasky Company

5-24. Stolen Goods ..... 5

## Morosco Photoplay Company

4-29. Help Wanted ..... 5 reels

## FICTION PICTURES, INC.

The Spanish Jade ..... 5 parts  
 Picture Playhouse Film Co., Inc.  
 The Explosion of Fort B2 ..... 5 parts  
 The Black Envelope ..... 4 parts  
 0

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

4-19. The Juggernaut ..... 5 parts  
 5-17. Island of Regeneration.... 6 parts

### Lubin

5-10. The College Widow ..... 6 parts

### Selig

5-3. The Carpet from Bagdad ..... 5 parts  
 5-31. The Millionaire Baby ..... 5 parts

### Essanay

5-24. The Slim Princess ..... 4 parts

## WORLD FILM CORPORATION

Alias Jimmy Valentine ..... 5  
 Money ..... 6  
 What Happened to Jones ..... 5  
 The Coming of Perpetua ..... 5

## California Motion Picture Corp.

Mignon ..... 4  
 Lily of Poverty Flat (coming) ..... 5  
 A Phyllis of the Sierras ..... 5 parts

## Flaming Films

Compressed Air ..... 2 parts  
 The Rival Inventors ..... 2 parts  
 The Book Agent ..... 2 parts

## Frohman Amusement Corporation

5-31. Builder of Bridges

### Lederer

The Fight ..... 5

## Special Releases

Your Girl and Mine ..... 7  
 The Adventures of a Boy Scout ..... 5  
 In the Land of the Head Hunters ..... 6

Salambo

## World Comedy Stars

4-19. Sauce for the Gander (Kathryn Osterman).  
 4-26. Beware of the Dog (Jeff de Angelis).  
 5-3. Two of the Finest (Weber and Fields).  
 5-10. Something Just as Good (Paula Edwards).

## Brady

5-3. Woman and Wine

5-24. The Boss

## SHUBERT

4-13. Hearts in Exile .....  
 5-10. The Butterfly .....  
 5-17. When It Strikes Home

## PATHE EXCHANGE

Week of May 17, 1915—  
 Exploits of Elaine, No. 21, D. 2 rls.  
 In the Vosges, Picturesque France  
 Col. Sc. The Otter (Col. Ed.),  
 and The Agouti (Col. Ed.), Split  
 Father's Brilliant Idea, C. 1 reel  
 Eyes That Cannot See (Balboa  
 D.) ..... 3 reels  
 Who Pays? No. 6, "Houses of  
 Glass" ..... 3 reels  
 Whiffles Wins Out, C., Picturesque  
 Caucasia (Col. Sc.), and Apple  
 Industry in the State of Washington (Col.  
 ed.) ..... Split

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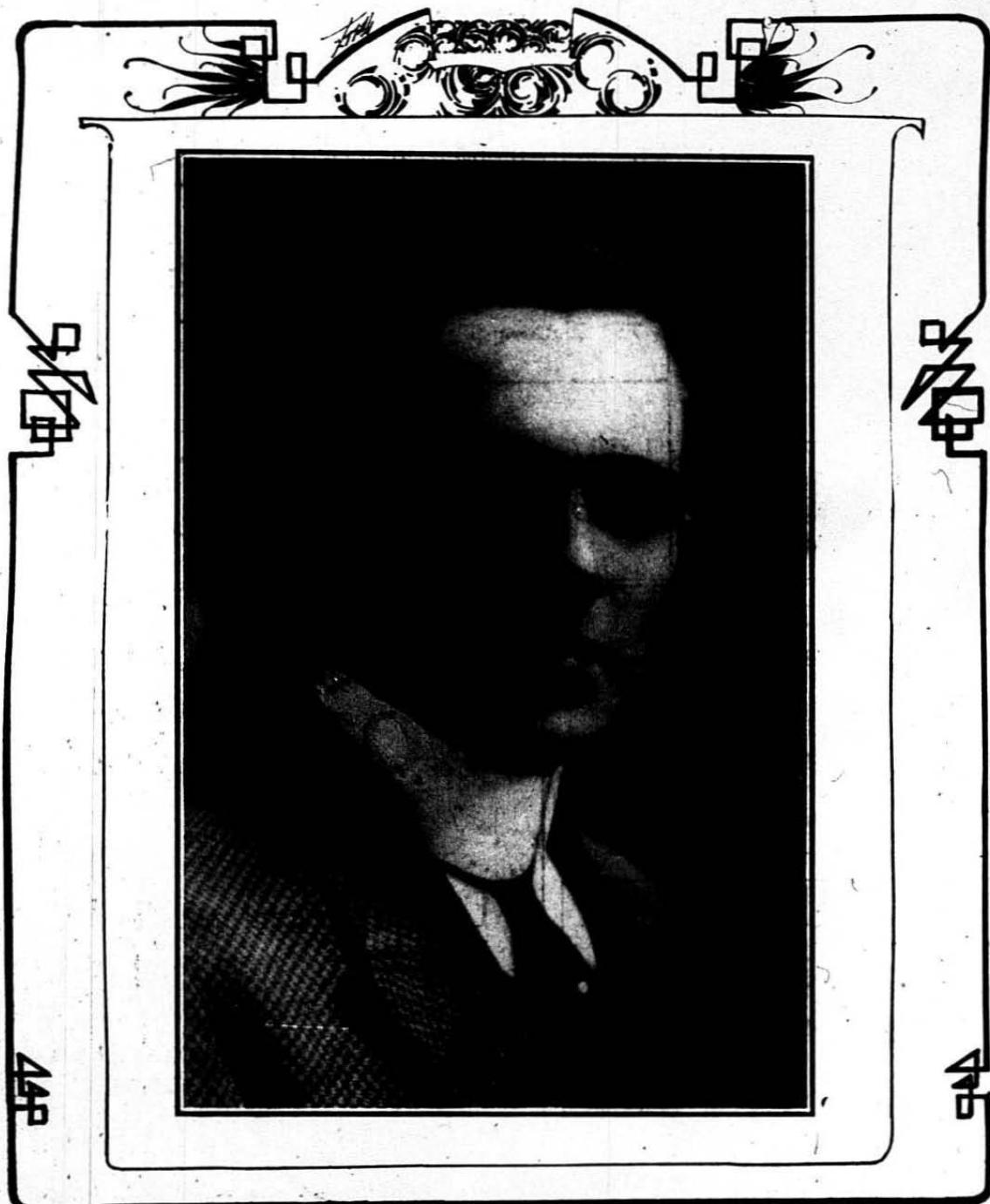
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MILLARD K. WILSON

LEADS

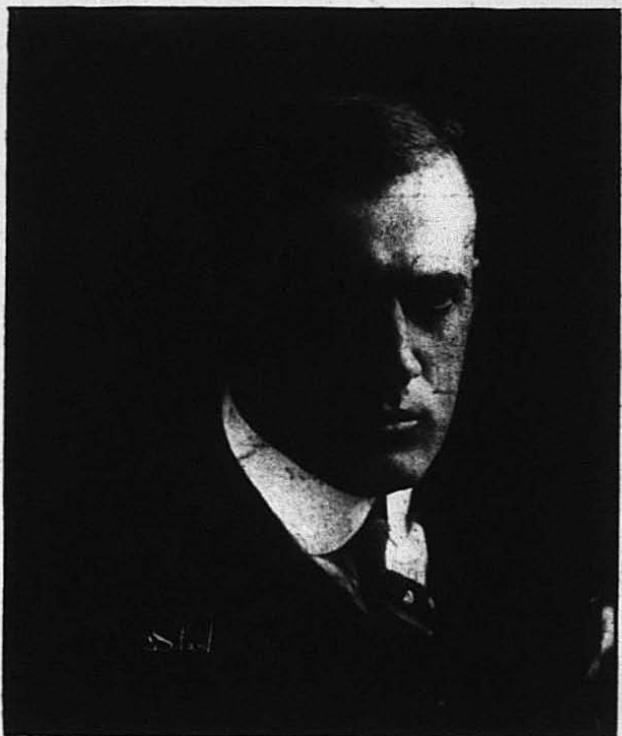
Direction Frank Lloyd  
Laemmle-Universal

# The PHOTOPLAYERS WEEKLY

Vol. 2. No. 12.

WEDNESDAY, JUNE 2, 1915.

Price 5 Cents



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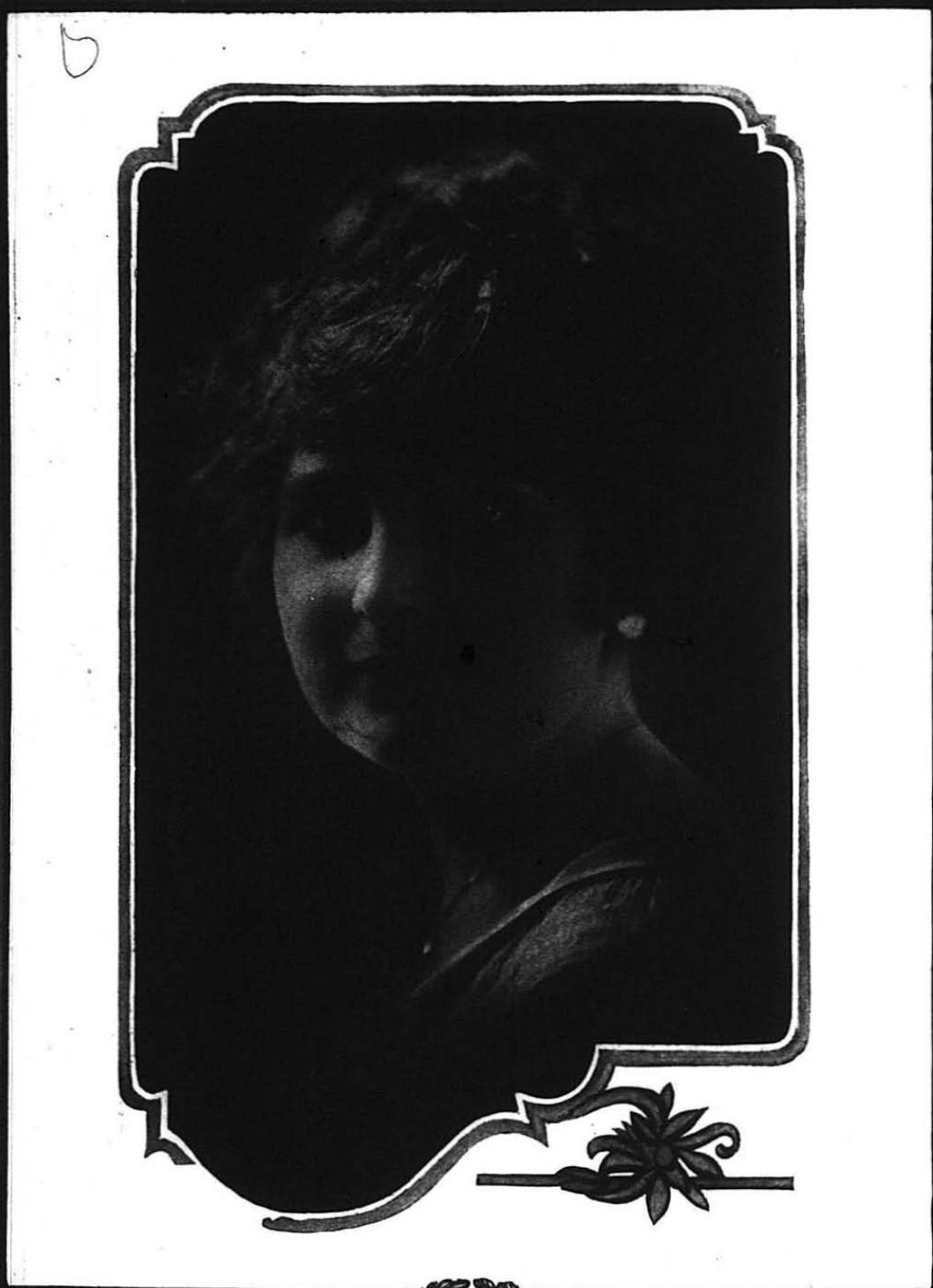
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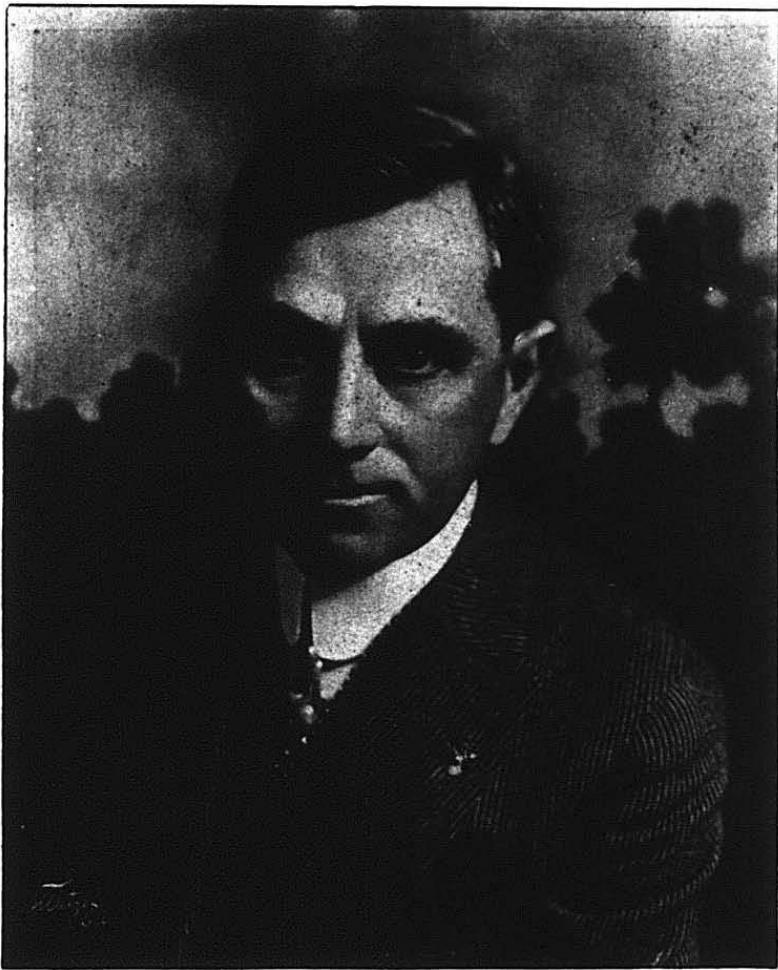
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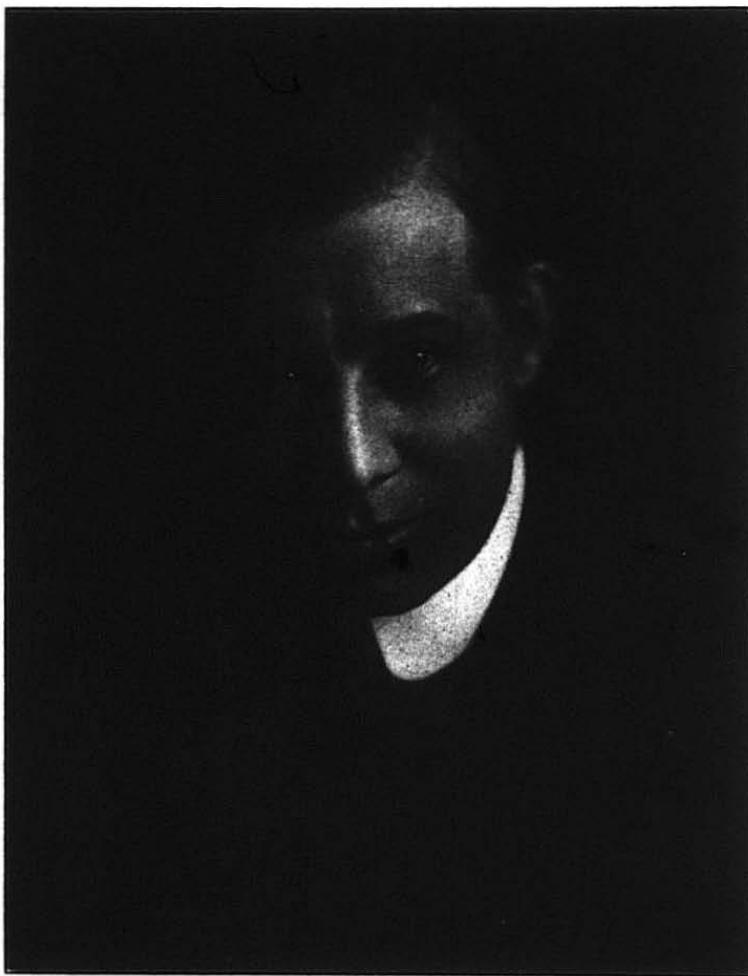
GRETCHEN LIND LEDERER,

Universal City, Cal.



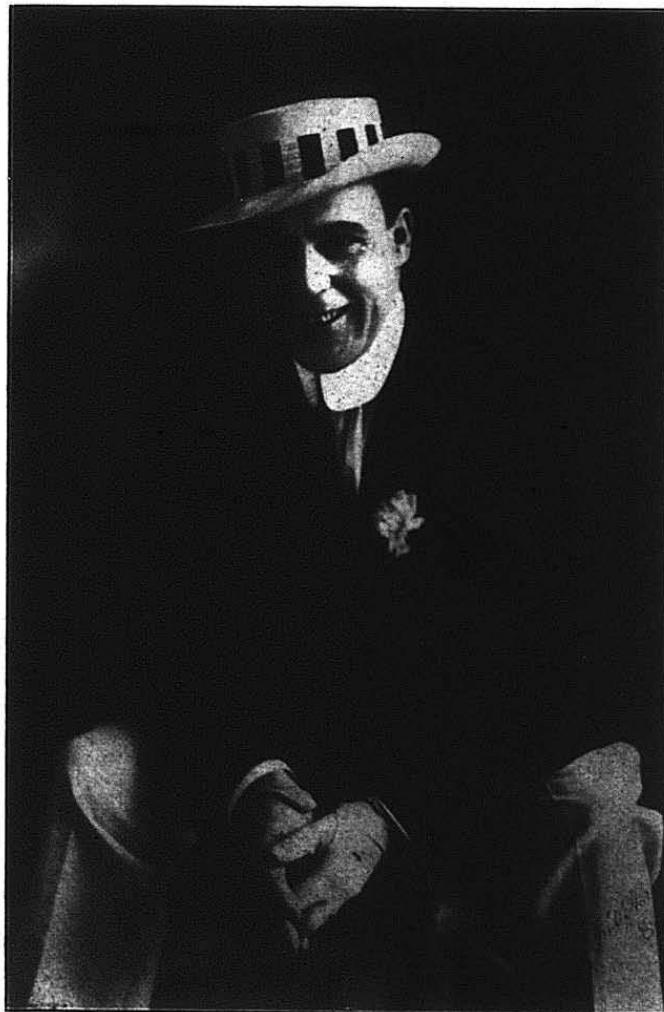
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Director, Joker Comedies, Universal City.



FRED KLEY

Business Manager Lasky Feature Play Co.  
Hollywood, Cal.



RICHARD STANTON

N. Y. Motion Picture Co., Santa Monica, Cal.

## PHOTOPLAYERS' WEEKLY

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## Censorship Unfair to Public

### People Know What They Want and Able to Pass Judgment on Screen Dramas

BY THE REV. C. J. HARRIS

Gamut Editor for United Program

The entire principle of censorship of moving pictures is unfair to the trade, unjust to the people, unreasonable and impossible. Moving pictures have become the one target for the concentrated activities of social reformers—wise and otherwise—the one public enterprise which appears to demand rigid and severe legislative consideration.

The principle is unfair to the trade. No manufacturer of moving pictures offers to the public any of his wares without great consideration. From the time the scenario is considered to the day of the release of the drama, the entire course in production is watched with great carefulness by a large corps of men.

These pictures often contain points on which all are not united as to worth; but having in mind future trade, no manufacturer will present scenes that are sure to bring upon him public disapproval. When the picture is completed, costing into thousands of dollars, then comes along a censor, a state or city official, whose mental and moral character becomes the standard by which he judges. By his word the manufacturer wins or loses a small fortune and the public is given no chance to consider the quality of the drama.

## Censorship Unfair to Public.

The idea is unfair to the public, and the public is a pretty good judge of what is worth while. A bad picture will not draw people and will soon drive itself from the screen. Bad books draw to themselves only those of their own quality.

Censorship is unreasonable when applied to moving pictures especially. There is no censorship, so called, of books, newspapers and various forms of public amusement. The worst moving picture that has reached the screen has not approached in injurious moral effect the average cheap novel. While censorship tabooes murder, white-slave pictures and their kind, the streets are filled with journals of varied tints of yellow and with dime and nickel novels dripping in blood. Rational censorship calls for justice which does not include all forms of journals, magazines and books, as well as moving pictures.

Censorship is impossible—impossible, any way one looks at it. The average city of 75,000 population receives about 50,000 feet of film a day; if this is the case of a small city, it is difficult to imagine how many thousand feet of film enter the large cities of the country.

## Too Much One-Man Power

Local censorship calls for a board in the city which passes on all screen stories before they are exhibited. A committee is often unpaid, but if on salary it probably would not exceed three or five in number. To do honest work as a censor, one must see the whole picture—50,000 feet means 50 pictures of a single reel and would require at least twelve hours to review. It is suggested that a committee can divide its time; this can be done, but then censorship falls to one person, which is placing consider-

able responsibility on an individual and proves the scheme unworkable.

State censorship calls for a state board; an eastern state has a state board of three; these individuals are well paid, their positions enviable so far as office is concerned, but their duties cannot be done. A board can rely on reports of pictures, manufacturers' descriptions and the like, but that is not censorship in any particular.

There is a just censorship, and the only just one. No manufacturer who is in the game for money (and that is the end all have in view) will send out a picture which will hurt his reputation.

## People Know What They Want

The general wishes or demands of the public are well-known; the manufacturer always is alert to changes in tastes and desires of the people. These are the men who are the just censors, and it may be news to many enthusiastic reformers to know that a picture has a hard time before it reaches the screen, passing the critical examination of many connected with the production. Then again it passes more severe critics with the releasing companies; many times radical changes are made by the releasing companies. When the picture finally reaches the public through the film exchanges, it has passed the examination of many individuals, all directly interested in the profit end of the production.

State and local censorship with its paid film critics is a gross infringement on the liberties of a free people; and not until free speech is censored and the free press enshackled can the moving picture industry be subjected to censorship.

And when this is done we can be sure that the lecture platform and pulpit will be next; then we all will be good, not necessarily because we want to, but because we have to—real good, legally good—but the legally good are good-for-nothing. Let pictures stand as books—newspapers, magazines and their kind are allowed to stand on their own merits—and then they will possess character for the sake of their own destiny.

## FRANCELIA BILLINGTON'S LATEST

## DRESS CREATION IS SPORT CANE

Francella Billington, the Reliance-Majestic actress with the Mutual smile, is introducing what she terms "a sport cane," which is made of select wood and its cloth covering must correspond in color to the person's wearing apparel. Miss Billington has to date about twenty-five canes which leads one to believe that she is well supplied with dresses for a little while to come.

She is continually introducing something new in clothes within studio bounds and is acknowledged by her associate players to be a connoisseur in dress. In pictures that allow her opportunity to dress up Miss Billington makes a charming appearance.

As the sweetheart of the son in "Father and Son," who can't see his way clear to follow his father's ways in life, Miss Billington plays a poor girl and her little touches in her poverty costume show her keen eye for neatness and appearance.

Miss Billington recently completed her performance in the Mutual Master picture "Strathmore" and also in "At the Stroke of the Angelus."

### DOROTHY GISH ADOPTS ANOTHER PET; IT IS A CAT, AND IT GUARDS DRESSING ROOM

Charming Dorothy Gish the splendid Majestic star, has adopted another pet, and this time it is in the form of a tiny cat, which she has named "Tippy Gish."

Her baby, as Miss Gish terms it, is the sole occupant of the Gish dressing room at the Majestic-Mutual studio in the evenings and Miss Gish likes to tell that "Tippy Gish" guards her dressing room as an old soldier would his gun.

"Tippy Gish" is far above the average animal of her breed, for only choice foods will he administer to his system. However, studio folk attribute this to the fact that Miss Gish has spoiled her pet.

His wearing apparel consists of a pink ribbon, with a tiny brass bell around his neck, and in the cool evenings he wears a blanket designed by his mistress.

Miss Dorothy's sister, Lillian, is also much devoted to "Tippy Gish" and contributes financially when bills contracted for Dorothy's pet are presented.

## HALE HAMILTON AND JANE GRAY ADDED TO LIST OF CELEBRITIES AT INCEVILLE

Two more well-known artists of the legitimate stage were this week added to the list of celebrities contracted with Thomas H. Ince to appear in productions of the New York Motion Picture corporation. They are Jane Grey and Hale Hamilton. Miss Grey has been appearing in first class productions on Broadway for several years. Prior to that she was noted as a stock actress in all parts of the country.

Mr. Hamilton is known as the only man who successfully portrayed the role of J. Rufus Wallingford in George Cohan's production of "Get-Rich-Quick Wallingford." Each will be starred in multiple reel subjects now being written.

The list of stars now under contract with the Kessel and Baumann organization includes, in addition to Miss Grey and Mr. Hamilton, Frank Keenan, Willard Mack, Forrest Winant, Truly Shattuck, Julia Dean, Lewis S. Stone, Dustin Farnum, H. B. Warner, Henry Woodruff and possibly Billie Burke. Others, of course, are permanent fixtures at Inceville. These include William S. Hart, Bessie Barriscale, Walter Edwards, Howard Hickman and Arthur Maude and Lewis J. Cody.

## FRANKLIN BROTHERS SUCCESSFUL WITH JUVENILES IN PHOTOPLAYS

The second episode of the Majestic-Mutual juvenile detective comedy stories is "Dirty Face Dan," or "Little Dick's Second Case," with six-year-old Violet Radcliffe in the title role and four-year-old George Stone as "Detective Dick."

Olive, the girl, played by Betty Marsh, the cute little niece of Mae Marsh, the Griffith player, went to Detective Dick, pondering on the mysteries of the world. True to her fairy book, she had planted coin and it grew into bearing more. Now she had found it stolen, with boys', dogs', and cats' footsteps all over the place where she had left her big dog Carlo to guard the coin. This made Detective Dick awaken and Dirty Face Dan and his pals were suspected, but like all suspects were defiant. This did not please Dick. He called a trial and between third degrees and guilty consciences the truth of the dirty work came out, and consequently Dan got his face washed.

Detective Dick's two assistants are being played by Francis Carpenter and Master Van Brock, and the production is in the hands of co-producers E. A. and M. A. Franklin, brothers.

## KEYSTONE CONSTRUCTION NEARLY FINISHED

The new auxiliary plant of the Keystone Film Co. is nearing completion and Mack Sennett, managing director of the organization, is working on one of the new stages with Raymond Hitchcock and Hale Hamilton progressing rapidly in film acting under his direction. Dick Jones has moved his company into the new quarters which occupy an entire city block directly across from the old studios which cover the same amount of space. The new concrete garages are completed and occupied. The new covered stage in which night work will be possible is well under way. In the old studio the depth of the artificial lake has been doubled. The completeness of the studios attracts many visitors and a new system has been put into effect whereby promiscuous visitors will not be admitted and only people with passes will be allowed to inspect the huge plant.

## CONKLIN BUYS NEW CAR.

Chester Conklin, the internationally known "Mr. Dropington" of Keystone comedies, purchased a new Buick roadster last week and up to the latest report is still avoiding the hospital, although he has hit three dogs, four pedestrians and one post; killed eight chickens and escaped three motorcycle cops. But they'll get him yet!

## AUGUST AND COMPANY TO FILM STORY AT CONVENTION OF EXHIBITORS IN EAST

Edwin August, United star and director of the Pyramid company, and the remaining members of his company, Ruth Blair, Iva Shepard, and Arthur Smallwood, president of the Smallwood Film corporation, will leave for Reading, Pa., Saturday, June 5, to make a photoplay for the United program in the coal mining districts surrounding Reading during the days immediately preceding the convention of the Pennsylvania State Motion Picture Exhibitors' league, held from June 7 to 10 in that city, which they will attend.

Until Tuesday afternoon, when the first entertaining for motion picture stars will begin with an automobile parade, they will devote their attention to the making of the picture play, the scenario for which has been written by Mr. August, and which will give a graphic picturization of life among humble miners. Mr. August has been requested to make scenes for this picture before a group of stars from other companies who intend to be present at the convention, so it is planned that an exhibition picture making expedition will be held at some time during the convention by the Pyramid company.

Marian Swayne and Joseph Levering, two United stars from the Empress company, will be unable to attend the convention, as they are traveling in California, but the Rev. Clarence J. Harris, the scenario editor of the company, who recently left Oklahoma City, Okla., to come to New York, will be present, and will join actively in the discussion concerning censorship and the closing of picture theatres on Sundays, both of which he violently opposes.

Ray Smallwood, director of the Grandin company, will also attend the convention. United stars from the Superba company will be unable to go to Reading, due to a proposed trip to Canada, Maine, and along the Atlantic coast, on which Director Charles A. Hutchinson is planning to take them, during which they will make comedies for the United program.

## NEWSPAPERMAN ADDED TO STAFF OF SCENARIO PRODUCERS AT RELIANCE.

The Reliance-Majestic list of scenario staff writers is still in its growing days, and the latest acquisition is in the person of Bernard McConville. Before enlisting with Frank E. Woods, Mr. McConville was affiliated with the Los Angeles Times and demonstrated in the form of submitted scenarios that he was well qualified for the position.

Director Tod Browning has produced two of his most recent scenarios, the titles of which are "The Highbinders," and "The Spell of the Poppy," both being two-reel melodramatic subjects. He is a successful short story writer and playwright, and recently completed a pantomimic playlet in which Ruth St. Denis will appear next season. Mr. McConville also composed the libretto for Henry Schoenfeld's "The Indian Opera," which will have its debut in the near future.

Mr. McConville will devote his entire time to the conievement of Reliance-Majestic photoplays and has many brilliant themes in development.

## HITCHCOCK LIKES EARLY RISING

When Mack Sennett, managing director of the Keystone Film company, arrived at the studios the other morning he found Raymond Hitchcock, newly made Keystone star, made up and waiting.

"What on earth are you doing here at this hour?" asked Mr. Sennett.

"Well, you see, I've been so afraid that I would oversleep and show up late that I have been leaving a call and setting an alarm clock as well. This morning I heard the alarm, leaped out of bed, had my bath and was on my way to breakfast before I discovered that I had set the darned thing an hour too early. But I called the clock's bluff and hurried out here. I am getting to like this early rising but if some of my friends in New York could see me they would question my sanity."

# Learning the Silent Drama Art In Single Day

**How Success Is Not Attained with aid of Some Cash and Flora Finch's Book; Chicago Schools Under Eye of Postal Authorities; Great Pinch Coming; Articles in This Publication Direct Cause for Clearing Out of Fakers**

By FRANK P. DONOVAN

Pat McGinniss was a hod carrier, but carrying the hod was not to his liking. To better himself and family was Pat's wish, and, as times were hard and money scarce, he never hoped to realize his dream. One day while gazing in the news columns of the N. Y. Schemer, the leading paper of the day, he came across an advertisement that looked good to him. It told how he could, with the aid of some ready cash, become a moving picture star, and the work was so easy and pleasant, and the more he looked at the advertisement the more he was determined to become a star of the "movies," for wasn't this the chance he had long hoped for? It was, and now that it was within his grasp he would seize it—and he did.

Well, Pat paid the acting school fifty dollars of hard-earned cash for the course, and when they saw they had "cleaned" their client they handed him a diploma with a blue ribbon and the addresses of some film studios and told him to go and make the rounds. Pat did. The best star part he ever got was waving his hat in a mob scene, but he was an actor, for his acting school diploma proved that, but why couldn't he get engagements? Well, to make a long story short, Pat is back at carrying the hod and the person that dares mention moving pictures to him had better hire an undertaker in advance.

Our esteemed friend, Miss Flora Finch of the Vitagraph company, has blossomed out as an authoress and bids fair to outrival Dorothy Dix, Ella Wheeler Wilcox and others for popularity. Her charming little booklet entitled "How I Became a Motion Picture Star" indorses the acting schools most highly and incidentally gives the estimable Flora a goodly amount of advertising and fame as a writer, as it were. (You note I said writer.)

For the enlightenment of Miss Finch I am going to try and show here where her ideas as regarding moving picture acting schools are all wrong, yes, all wrong, as "Wid," the Evening Mail paragrapher, oftentimes says. For in the first place the beginner has about as much chance as ever becoming a star as I have of falling heir to Vanderbilt's money, and that's some chance, is it not? Miss Finch has only to look out of the studio window at the big Vitagraph plant in Brooklyn any morning, summer or winter, and see the hundreds that daily assemble in the yard in the hopes of getting a day's work, and they are for the most part old theatrical people and can be engaged anywhere from three dollars a day up to ten. Then why does the estimable Flora want to lend her helping hand in making the Vitagraph yard and other studio yards more crowded than they are my indorsing schools for acting? I ask Miss Finch that question and would sincerely appreciate her replying.

Miss Finch was fortunate in being at the top of the game, as she is today, and she must not even try to compare the days of seven years ago with the present, for the comparison is nil. Players like Flora Finch that are supported by the public should appreciate that public and not try to mislead them into believing they can become motion picture stars because a book company pays them for the use of their name to sell that book.

And another thing I want to inform Miss Finch about is this—that I am going to expose every moving picture school of acting that I hear of, and expose the people that run it. Miss Finch does not know that it was the writer who put all the New York schools out of business and also succeeded to a certain extent in placing behind prison bars one Taylor, director-general of the Taylor School of Acting and the Universal School of Acting and Gaiety School of Acting and about twenty more too numerous to mention.

The postal authorities in Chicago have finally gotten hold of the fakers there and their immediate sentence is expected. If Miss Finch read the newspapers more closely she would see what acting schools have done in the way of

ruining innocent young girls. I will cite a few cases that have come under my attention recently.

A man by the name of Solomon Minisk, or something similar, who is now in the Tombs prison, New York, awaiting sentence, inserted an advertisement in one of the morning papers for several young girls to pose for moving pictures, and one young, good looking girl, Mildred Greenberg, to be exact, came in reply to the ad and was engaged, as far as the engagement went.

Two weeks later the girl came crying up to a policeman on Broadway and Forty-sixth street and told him what this fellow Solomon gave her in the way of an engagement. The girl, let me add, is in the hospital and Solomon is slated for a government position somewhere on a rock pile, where I hope all the other acting school heads wind up.

Another interesting school that I exposed, with the kind assistance of Edwin August, was one of the worst places I ever saw. The scenes enacted were shocking and immoral, as I will try and prove.

For instance, when a good-looking girl came in response to the "movie" position advertisement she was escorted into the so-called studio, which consisted of one arc lamp, a few chairs, a wing of scenery, some carpet and photographs of photoplayers strewn along the wall.

The director, who previous to his elevation from an extra man to producer, was a fairly good-looking chap, said he was strong in "love" scenes. Well, most all young girls bent on a "movie" career want to be "strong" in love scenes, for they want to hug and kiss the handsome leading man, kill the villain and be a real heroine, and this director was so strong in these scenes that the odor of garlic was made to smell like the oil of geraniums, in direct comparison.

This director told Edwin August that he made him famous not knowing Edwin. Also he made King Baggot, Harry Myers and others of the screen likewise famous, but it's lucky Harry Myers never got his hands on this handsome director, else he might have gotten his handsome features distorted.

The main scenes enacted in this particular school—all have various methods of their own origin—was to have the young girl play the part of the director-lover's long-lost sweetheart, and her part in the drama was to hug and kiss said director until he said stop, which was some time, let me add. And when the scene was finished the girl was naturally in a state of a high degree and what happened in the next half hour in the so-called studio is left to the reader's imagination.

About as far as an amateur can get in this business is to play extra parts, mob scenes and the like, and to get an opportunity to play an extra part or bit, as it is commonly termed, is exceedingly hard, for unless the player knows the director personally or has unusual ability, her chances are mighty slim, for there are too many experienced players out of work, and then again a recognized director will not take chances with a beginner unless, as I said, he knows the player personally.

I can go out today along Broadway and pick up anywhere from a hundred to a thousand experienced picture players who will willingly work for from three to five dollars per day. And one who has paid an acting school for a course and is graduated wants at least three dollars per day for his labor. Then where does she or he stand a chance? Isn't it logical when you figure it out?

I would advise all young men and women who aspire to moving picture acting honors to take up stenography, bookkeeping, typewriting or some other line where they can be sure of getting enough ready cash every week to enable them to eat three square meals a day, a place to sleep and to get and keep a sweetheart, and be contented

# Filming, Distributing United Photoplay Stars Make Merry

## Lewis J. Selznick Dominant Figure in Largest Concern of Kind in World

NEW YORK—Lewis J. Selznick springs swiftly from success to success. In fact "Selznick" and "success" appear to be synonymous terms. Today he is the dominant power in a \$3,000,000 feature film manufacturing and distributing company, the largest and most aggressive of its kind in the world.

General Manager Selznick's year old ideal became a concrete reality a few days ago. The World Film corporation is now in absolute control of every branch of the making of the films that are released through its offices. It has come about through the World Film corporation taking over the Shubert Film corporation, which owns the entire capital stock of the Peerless Features Producing company, the official name for the studio at Fort Lee, where the World Film features have and are being made. Prior to this arrangement, the World Film corporation owned \$500,000 of the capital stock of the Shubert Film corporation, the remainder being owned by the Shuberts and allied interests. Through the exchange of stock of the World Film for Shubert Film stock, the World Film corporation came into control of the outstanding 50% of the Shubert Film corporation stock, and thereby became owner of the entire capital stock of the Peerless Features Producing company.

This is the first time in the history of the film industry that a control has been worked out which insures unity of direction and operation from the manuscript to the exhibitor's machine. In other words, the World Film corporation supervises every process in the making of the feature and its final distribution to the exhibitors. This is a plan that Mr. Selznick has been working on ever since the organization of the World Film and which he has finally been able to bring to pass.

with paying their nickel admission to the "movies" and watch the others act. For, bear in mind, the ancient order of down-and-outs, composed mostly of unfortunate actors and actresses, is too old to be of any real service now.

Recently an acting school in Chicago made propositions to Edwin August, King Baggot, Billy Garwood and other popular screen favorites for the use of their photographs and names, and were willing to pay them a hundred dollars per month for as long as they used them, but they declined the proposition, just as they turned down several others of like theme, for they don't believe in misleading the public and fans who trust in them and honor them.

And I think the photoplay art owes these men something for helping to uplift it instead of degrading it, like some players have done and are doing for the renumeration they receive. Such players are not deserving of being mentioned in the same breath with players like those mentioned above. I think film companies that have players under contract should never allow them to advocate schemes at the expense of that company's name and reputation.

And, another thing—why don't papers like the Moving Picture World assist in ridding the game of such schools? No one had the nerve to start and carry out what I have, but as I started it I think I am quite capable of finishing it, and without assistance, at that.

### STARS GATHER AT KEYSTONE

The Keystone studios looked like a bit of Broadway one day this week. Mack Sennett was busy directing a scene in which Raymond Hitchcock and Hale Hamilton were working. On the next stage was Don Barclay, burlesque star who has recently joined the Keystone ranks. During a lull in the action Mr. Hitchcock leaped off the stage to greet Julian Eltinge who had come in a few minutes before. Charles Arling, formerly with Francis Wilson, but who is now a Keystone actor, found a moment to talk over old times with Lulu Glaser, who was looking through the studios. Others came and went during the day. If a few more stars appear on the Keystone horizon Broadway will be a lonesome lane.

## Enthusiasm High for Club Reorganization Hitchcock and Eltinge Entertain

With entertainment by such stars as Raymond Hitchcock, Julian Eltinge and lesser lights of the screen, another get-together meeting of advocates of the organization of the Photoplayers club was held Thursday night at Levy's cafe. The event was the most successful of similar meetings yet held and brought out enthusiasm for a more private meeting to be held next Thursday night in the Times building, at which the permanent reorganization of the Photoplayers club is expected to be effected.

Photoplayers, numbering about 200, occupied seats at three tables and all seats at other tables were occupied by Bohemians outside the profession, who enjoyed, more than any current theatrical attraction could give them pleasure, the entertainment afforded by the screen folk. It was a gay crowd that stayed until a late hour.

Carlyle Blackwell,  
Popular Screen Star,  
Who Was Toast-  
master at Brilliant  
Cafe Gathering of  
Photoplayers  
Looking to  
Reorganization of  
Photoplayers' Club.



Carlyle Blackwell was toastmaster and called on Mr. Hitchcock, a recent addition to the Keystone forces, as the entertain-in-chief of the evening. The noted comedian brought laughter with his impersonation of Billy Sunday, his rendition of "All Dressed Up and No Place to Go," and impressions of the motion picture game, the chief drawback in which, he said, was the necessity for rising at 6 o'clock in the morning.

Mr. Eltinge tried out a new song, "Mary, the Manicure Maid," which he will sing when he returns to the stage. Other entertainers were Misses Myrtle Stedman, Ruth Roland and Harry McCoy.

### HITCHCOCK SPEAKS OF FROHMAN

Raymond Hitchcock, now Keystone comedy star, under the direction of Mack Sennett, made the principal address at the Charles Frohman memorial services held at the Mason Opera House. Mr. Frohman and Mr. Hitchcock were warm personal friends and it was of Mr. Frohman the man rather than Mr. Frohman the manager that Mr. Hitchcock spoke. His voice broke with emotion as he mentioned incidents in their long friendship, and the gathering, which filled the theatre, was in tears when he concluded.

# Word Close-up of Studio Doings.

## Culled from Press Agents Reports

### SELIG NOTES

Mlle Pavlova, famous Russian dancer, accompanied by Manager Max Hirsch and other members of the company, were guests of Col. W. M. Selig during their stay in Los Angeles. Mlle Pavlova witnessed pictures filmed for the first time and expressed delight with the proceedings. While Bessie Eytan was interpreting a very difficult role in an intensely entralling scene, the noted dancer clasped her hands and followed the action with the liveliest emotions. "It is more wonderful than the stage," she said.

The Selig Jungle zoo now has a cafeteria with home cooking. Manager Thomas Persons says he has found the finest cook in the world and will guard the treasure with all the artillery on the place, if any one tries to rob him of the chef.

Frank Beal, another veteran of motion picture production, has joined the Selig forces on the coast. Mr. Beal became well known to patrons of the screen in the early days of the picture-story and, at that time, was a Selig director. This is the third time he has returned to the fold.

Eugenie Besserer, the French actress who has scored so heavily in such Selig successes as "Phantoms," "When a Woman's 40," and "Her Victory Eternal," is starring in another Wing drama, written especially for her. It is "The Melody of Doom," and will give this remarkable actress the opportunity to show her full emotional powers on the screen. Frank Beal is directing the picture, as his first offering in re-joining the Selig forces.

"The Tiger cub," a Selig, one-reel drama, has just been completed and will be released through the General Film program soon. The story has a new appeal.

One of the heaviest psychological features yet written for the Selig Polyscope company by William E. Wing now is in the making at the Mission studio. It is "The Heritage of Toil," the story of one born to labor, who, through no fault of his own, was doomed to slave, even when wealthy, to the pathetic ending of a life devoid of pleasure. Director Guy Oliver has Mr. Wing's photoplay in hand with C. C. Holland as the lead. The beautiful Edith Johnson is "the girl."

The boom again is on at "Bloom Center." Marshall Neilan, the sterling leading man known to all film fanciers, has taken up the duty of directing comedies at the Selig Jungle zoo and will inject more fun into the doings at "Bloom Center," the complete country village erected by the Selig Polyscope company for the purpose of originating a new comedy series.

Maibelle Heikes Justice, author and writer of photoplays for the Selig Polyscope company, has received news of the loss of her sister on the Lusitania, when that great liner was sunk by a German torpedo boat. Miss Heikes is confined to her room as a result of the shock.

One of the great structures now being prepared for "Mizpah," to be filmed in Southern California, is the "palace of a hundred columns." Director Colin Campbell, the veteran Selig feature producer, is giving his personal attention to the preparation of this set as well as the work on the "walls of Babylon."

The subject of affinities has been handled in a three-reel drama, just completed by Colin Campbell of the Selig Mission studio. "Ebb Tide," written by Lanier Bartlett, the scenario editor, presents a problem and an argument as regards certain "rights" with which the spectator may agree or disagree. At least the audience will be presented with an artistic argument, for Kathlyn Williams, Martha Boucher, Wheeler Oakman and Harry Lonsdale interpreted the story for the screen.

The psychological effect of music on one sunk low in crime was observed to a remarkable degree when "The Melody of Doom," a Selig special two-reeler, was given a private run Saturday. Miss Eugenie Besserer, the French emotional actress, was seen in perhaps the strongest climax scene of her career, for she reached such heights—as the criminal—that her confession killed her. "The Melody of Doom" with its peculiarly weird unfolding, was written for the Selig Polyscope company by William E. Wing. It will be released by the General Film in its regular program.

A Chinese Silkey is not good to eat but Animal Manager John Robinson is making use of the bird at the Selig Jungle zoo at present. A Golden pheasant refused to have anything to do with a setting of eggs after sitting on them some time. The inventive Robinson did not despair. Instead, he induced the Chinese bird to squat down on the eggs and hatch the brood. The infantile pheasants are doing well but it is feared they will peep nothing but Chinese when grown.

Another new baby at the Selig Jungle zoo is in the corral of the sacred cows. The little Zebu is the object of much admiration for the actors and other employees of the studio.

The herd of Llama at the Selig Jungle zoo is disconsolate, for one of their number passed away soon after arriving from the far-off Andes. The pecuniary loss to Col. W. N. Selig is a heavy one but he still has several more of the finest specimens of this creature to exhibit when the zoo opens.

Even Howard Scott, the dignified character actor from the Belasco stage, has not escaped the vicissitudes of the strenuous life peculiar to the studio. Director L. W. Chaudet, of the Selig forces, needed a good actor to dally with wild animals in "The Puma's Lair." Mr. Scott looked good to him and was elected. Howard was observed on his return from the Selig jungle. None of his Broadway friends would have known him. But he was right there with a grin and assumption of careless ease.

Col. W. N. Selig is perfectly happy these days. Coatless and with sleeves rolled up, he is to be seen hustling about the west coast studios, humming a little refrain and attending to details as well as the big things in progress.

Improvements continue at the mammoth Selig Jungle zoo. A steam shovel and innumerable dirt-carts are filling up the acreage to the eastward, completing the landscaping of the unused portions of the million-dollar studio while a great property building is going up. It is needed in addition to the immense storage space already in use, for new directors and new stars are the order of the day at that growing institution. Therefore, more carload lots of properties from various parts of the country are appearing on the scene regularly.

Selig zoo always is a veritable babyland, for youngsters are arriving constantly either at the wild animal houses, corrals or bird quarters. Among the late comers is a baby camel, offspring of a cold-hearted mother which refused to nurse her son. Therefore Animal Manager John Robinson tied mother securely and now the infant dromedary dines in peace.

There being herds, droves and flocks of every other species of animal and feathered creature on hand, Col. W. N. Selig felt it wasn't right for the pachyderm squad to be so few in number. Therefore he has purchased a quartet of elephants from the John Robinson shows and now will have nine of these giants trumpeting at the Selig Jungle zoo. Like Toodles, the "wise old elephant," the quartet of new-comers are trained performers.

## INCEVILLE NOTES

Vacationists sojourning in the neighborhood of Inceville recently were terror-stricken temporarily by a giant blast of powder used by Actor-Director Richard Stanton for a scene in "The Strike at Centipede Mine," a thrilling melodrama of the west made by the New York Motion Picture corporation for the Mutual program. The detonation rocked the surrounding district for miles and even cracked the lenses in three of the four cameras that were employed to photograph the scene.

Director Reginald Barker has succeeded in finding what purport to be the proper "locations" for use as his exteriors in the production of "The Man from Oregon," starring Howard Hickman and Clara Williams. Apparently they represent "shots" that have never before been photographed for the screen, for Mr. Barker and his constituents are maintaining the strictest secrecy regarding the vicinity of the city in which they are. He refuses to divulge even the approximate locations, lest, it is believed, someone else will later find use for them. As a result of Mr. Barker's reticence, all Inceville folk are anxiously waiting to see the film on the screen, for something of magnificence is expected.

Walter Edwards is starring in, as well as directing, the production of a thrilling melodrama of Canadian wilds. It is entitled "The Ace of Hearts" and is from the scenario of Richard V. Spencer and Thomas H. Ince. An avalanche is a feature of the story. Charles Ray, Ethel Ullmann, J. Frank Burke and Leo Willis also are in the cast.

Elaborate costuming of the kind that is not seen on the motion picture screen every day marks the production of "A Piece of Amber," a spirited two-reel story of the Turkish harem, soon to be released by the New York Motion Picture corporation on the Mutual program. Director Charles Swickard was aided in his work of pro-

ducing this big spectacle by Prince Surrey, scion of Hindu royalty, who was specially engaged by Thomas H. Ince recently to contribute advice and suggestions on manners, customs and costumes in the Oriental stories this company is filming.

"The Reward," with Bessie Barriscale as its star, is the title of the latest Thomas H. Ince feature for release by the New York Motion Picture corporation. Simple in its narrative, yet powerful in its appeal to the human emotions, "The Reward" is the story of life behind the footlights. It chronicles the almost hopeless struggle of a chorus girl with overwhelming temptations until she is brought to a realization of the one great thing that life holds forth to a woman—the reward of decency, maternity and the sanctity of a home.

That he is a direct descendant of the famous German commander, General Von Hintenburg, was the news contained in a letter received this week by Charles Swickard, director with the New York Motion Picture corporation. The letter was from some of Mr. Swickard's relatives in the east, who declare they have just completed an investigation of the family tree. This announcement has served to accentuate the partisan attitude assumed by the Inceville director. None, working under the direction of Mr. Swickard dares now to forecast victories for the allies.

The last lap in the production of "The Mating," the five part Mutual master picture, in which Bessie Barriscale will be starred, was begun this week under the direction of Raymond B. West, the "boy director." About 300 scenes already have been filmed, leaving about 150 to be made.

Director Chas. Swickard is anticipating the finish, in the next few weeks, of "The Beckoning Flame," another five-part Mutual master picture in which Henry Woodruff, Rhea Mitchell and Tsuru Aoki, the noted Japanese actress, will be presented by the New York Motion Picture corporation.

The desert scenes remained to be filmed and all except 100 interiors are completed. These, however, represent more work, perhaps, than all the others combined. Under the guiding eye of Prince Surrey, the East Indian nobleman, who has been retained by Producer Thomas H. Ince, the elaborate settings are being erected by Stage Manager Tom Brierly and his men, on a specially constructed stage. Thousands of dollars worth of Oriental decorations are being adjusted to make the scenes true replicas of Calcutta homes and palaces.

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## MUTUAL NOTES

Mary Alden of the Reliance-Majestic studio appears to be the happiest player on the lot. She is never without a smile and a good word for some one. Miss Alden is well thought of by her associate players. She recently completed her performance opposite Henry B. Walthall in "Ghosts," and is now playing with Mr. Walthall in a Mutual Master picture, "Pillars of Society," taken from Ibsen's play of the same name. As a film player she ranks among the prominent favorites. She still insists that as a motorist she is without a peer, but the present condition of her automobile leads one to believe that Miss Alden is not quite truthful in this particular statement.

Charles Clary, the Reliance-Majestic leading man, is recovering from a somewhat serious case of illness. For about a week Mr. Clary was laid up at his hotel and consequently was unable to work. However, he has returned to the studio and has started to play a part in a Mutual photodrama. In "Strathmore," the Reliance Mutual master picture, Mr. Clary interpreted the name part and his characterization was a pleasing and impressive one. In this same picture appeared Francelia Billington, Howard Gaye, and Alfred Paget. Francis J. Grandon was the producer. The trade journals reviews have spoken highly of "Strathmore," and approve of the manner in which the photodramatization was handled by Director Grandon.

Replete with action, intense in plot, and consistent in conception—thus has the two reel Reliance photodrama "The Celestial Code" been described. It is being produced

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by F. A. Kelsey and was written by Bernard McConville, a late addition to the Reliance-Majestic scenario staff. The theme is based on the disappearance of some important military papers on which are the plans relating to a proposed revolution. The methods utilized in detecting the crook, who is a Japanese servant in the employ of the owner of the plans, afford many thrilling motion picture situations. The cast includes Miss Irene Hunt as a reporter on the Morning Dispatch, George Walsh, Du Crow, Harry James, James Warnack, and Dark Cloud, the Indian player. "The Celestial Code" as a melodrama will contain a number of interesting scenes and the climax is a pleasing and exciting one.

Credit for the production of the one reel Reliance subject, "Payment in Full," should be given Director Belmont instead of Giles Warren, who is at the present time known as the producer of "Payment in Full." Mr. Warren started the production and became ill, which prevented him continuing, and Mr. Belmont was assigned to complete the work. However, at this time, Director Warren is once again himself and is actively engaged in the filming of the two reel Reliance "The Old Clothes Shop," in which the well known Thomas Jefferson is being featured, supported by W. E. Lawrence, who is well known through his recent Mutual portrayals opposite Dorothy Gish; Claire Anderson, the pretty Reliance actress; Bessie Buskirk, prominent in late Reliance Indian dramas; Chas. Gorman and Vester Perry.

Mrs. Brown is the name of the woman whose trials and tribulations are many at the Reliance and Majestic studio. She has charge of the so-called "extra" girls, used in the large scenes produced at the Mutual studio. The same might apply to Mr. Rodgers, who is in charge of the men. A director gives them sometimes about ten minutes to supply them with about fifty persons in evening clothes. Mrs. Brown and Mr. Rodgers are well liked by their applicants and therefore achieve results. receive.

For some scenes in "United Again," the two reel Reliance drama, written by Frank E. Woods, manager of the production department, a train of cars was wrecked to obtain the desired effect. Frank Powers, who is filming "United Again," believes in realism to the fullest extent, and he has certainly carried out his views in the train wreck scenes. Frank Bennett is prominent in the wreckage and he is nursing facial and body bruises as the result of it. In the cast of "United Again" appear W. E. Lowery, "Billie" West, Violet Wilkey, Lucille Young and Frank

Kate Toncray, recently of the Biograph company, has joined Mr. Griffith at his Reliance-Majestic studios. Miss Toncray has been acting in motion pictures for some time, and at the time D. W. Griffith was director in general at the Biograph company she was engaged by him. She will appear in future Reliance and Majestic photoplays and possibly in D. W. Griffith's next spectacular feature photodrama.

Francis Powers, prominent as a film producer, has been added to the forces at the Reliance and Majestic studio, and for his initial effort, he will direct a one reel Reliance subject "One Who Serves," by Frank E. Woods.

Dorothy Gish, the winsome Reliance Majestic player, is nursing a bruised elbow as the result of a thrilling fight scene in the two reel Majestic "Out of Bondage."

Charles Clary of the Reliance-Majestic studio, who is being featured with Francelia Billington in "Strathmore," a Majestic-Mutual Master picture, has had years of speaking stage experience before entering motion pictures. Playing with Mrs. Leslie Carter, he created the leading role parts for many seasons.

Vera Lewis, who recently became a member of the Reliance-Majestic studio, is the wife of Ralph Lewis, the popular Griffith player. Miss Lewis has played in the support of many speaking stage stars, chief among them being Kathryn Kidder, Margaret Wycherly, David Warfield and James K. Hackett.

Signe Auen of the Reliance-Majestic studio, for her

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part which is the title role in the Majestic-Mutual Master picture, "The Fox Woman," by John Luther Long, wears her hair straight back on her head, which is decidedly different from the way she usually wears her hair in Mutual pictures. She explains that the change is necessary to force the vampirish look on her countenance, which the part necessitates.

James Arbuckle, who is playing the part of the inn-keeper in the Reliance-Mutual Master picture "Old Heidelberg" is a brother of the popular legitimate stage star, Macklyn Arbuckle. He is much like his brother, being humorous and talented.

Margie Wilson is one of the most versatile of actresses employed at the Reliance and Majestic studio. She has demonstrated this by appearing in a tense dramatic Mutual subject, and her next part will be in one of Edward "Komic" Dillon's photocomedies. To confirm the above statement she recently completed her performance in the two reel Reliance melodrama, "The Man of It," and for the present she is enacting a principal comedy role in the Komic "Un-Winding It."

Mary H. O'Connor, the talented scenario writer of the Reliance and Majestic scenario bureau, is demonstrating her prolificness and merit with some of her recent four reel feature stories. Miss O'Connor has a story in completion which is to be produced by John B. O'Brien, with Lillian Gish, Wilfred Lucas, Spottiswoode Aitken and Louise Hamilton as the principals of the cast.

An unusually funny theme is the basis of the one-reel Komic "Unwinding It," by Chester Withey, and directed by Edward Dillon. In this Komic-Mutual release, Fay Tincher appears as a drygoods store clerk who is engaged to a young sculptor. The floorwalker, however, has designs on her, which she repulses, and he contrives a scheme for the sake of revenge which makes it appear that Miss Tincher is a crook. This is followed by a number of farcical situations which disclose the manner in which the young woman clears her name and falls into the arms of her sculptor sweetheart. Elmer Booth is playing the sculptor; his cousin, whom Fay suspects is his secret lover, is played by Margie Wilson; Chester Withey is appearing as the floorwalker and Max Davidson as the proprietor. The late rapid rise of Mutual Komics is the result of the combination of clever talent and good stories.

Olga Gray, the captivating foreign actress of the Reliance-Majestic studio, has been prominently cast in recent Mutual Master pictures produced at the Hollywood studio.

In "The Absentee," in which Robert Edeson is featured, Olga Gray appeared opposite him in the role of a poor working girl who is the cause of him changing his ways of living. As the sweetheart of John Emerson, the legitimate stage star in "The Failure" she made her second feature film appearance and for the present she is playing in the film version of Ibsen's "Pillars of Society," in which Henry Walthall and Mary Alden are featured.

Mrs. Joseph Crowell, who played the mother of John Howard Payne in D. W. Griffith's immortal classic, "Home Sweet Home," and the same style of part in "The Birth of a Nation," the sensational photodrama, is playing an important part in the Reliance-Mutual Master picture, "Pillars of Society," which is that of "Mrs. Bernick," the mother of Henry B. Walthall.

This three reel Majestic is to be released in the near future on the Mutual program as the second picture of the Dorothy Gish-Majestic series of three reel plays, in which Dorothy Gish is to appear in a distinctive character each time.

#### UNIVERSAL NOTES

In the production of the second of the Universal-Bosworth releases, Otis Turner and his company have spent considerable time this week at Riverside where they have been making exteriors.

The production of "The Broken Coin" is going forward with all possible speed. The sixth installment has already been reached which, considering the amount of time lost through cloudy weather, is rather unusual. The company

has made several trips away from Universal City, which also took time, while on the stage Francis Ford and Miss Grace Cunard have made use of some of the most elaborate interior sets ever used in Universal productions.

The name of G. E. Jenks has been added to the already long list of scenario writers on the Universal's western staff. Mr. Jenks is regarded as one of the most able and prolific writers on the coast.

W. E. Mair, free lance writer and magazine correspondent, is contributing regularly to the Christie Nestor comedy companies. Mr. Mair is well known in literary circles in the east and is fast becoming acquainted in the Los Angeles writers' colony.

George A. Magie, who was appointed to supersede Isadore Bernstein as general manager of the Universal's western plant, was this week called east by President Carl Laemmle to attend to matters connected with the Universal exchanges throughout the country. Mr. Magie is expected to remain in the east permanently as Mr. Laemmle believes he is needed more there than on the coast. H. P. Caulfield, former auditor at Universal City, has been named as temporary successor to Mr. Magie.

As guests of the Universal Film company, the members of the California State Press association this week visited Universal City en masse to receive an initiation into the mysteries of film production.

Following the completion of "A Cigarette, That's All," the Smalleys have started work on the production of a filmization of Clara Louise Burnham's novel, "Jewel," with Ella Hall in the title role. In view of the fact that this book is regarded as the "Uncle Tom's Cabin" of the Christian Science religion, it is considered a rather bold move on the part of the Universal to attempt to put it on the screen. With the Smalleys handling it, however, there is small danger of undue exploitation of the religious base of the story which could in any way be regarded as propaganda work. The story is to be told in four reels.

Some of the most interesting night scenery ever shown forms an important part of the third reel of Otis Turner's "The Scarlet Sin" in which Hobart Bosworth is featured. To anyone who has ever watched the work around a coal mine after the "grave-yard" shift has come on, it is evident that scenes supposed to be taken at night about such a place could never be successfully taken in the daytime. Knowing this, Mr. Turner arranged to take all night scenes at the mine at night. The results were gratifying in the extreme.

Eddie and Harry Lyons, the brothers of Nestor comedy fame, are anxiously awaiting the arrival of their sister, Anna, from Minneapolis. This means a scarcity of indigestion and dispepsia in the Lyons family in future, for Miss Anna is to undertake the stupendous task of keeping house for the two Nestorites.

Ruth Ann Baldwin, who left Los Angeles seven months ago to go to London to assist E. Phillips Oppenheim in getting the story of the "Black Box" serial out of the scenarios which she took with her, is expected to arrive in Los Angeles any day. She left London some time ago and arrived in New York some three weeks ago. She expected to spend some time with relatives in the east, after which she was to start for the west.

Filled to overflowing with tales of hardship and shipwreck, the members of the Henry McRae 101 Bison company have returned from more than a week's stay among the Santa Barbara Islands where they were staging a number of scenes on board the ill fated Aggie Nord as she lay on a rock reef in momentary danger of going to pieces. Don Meaney, business manager for this and two other Universal companies, remained only an hour at Universal City when he returned north to attend to some of the details of final settlement with the owners of the ship.

Oscar A. C. Lund is still in San Francisco where he went with his company of Universal feature players to stage several exterior scenes in Chinatown and along the water front. The company will return via Mojave where it also will make a few scenes in the five reel film "Just Jim."

The Elks of Los Angeles this week held their annual picnic at Universal City. More than three thousand Elks and others attended.

J. Warren Kerrigan, who has been removed from the hospital to the home of his mother in Hollywood, is reported doing much better. The attending physician, however, insists that Mr. Kerrigan remain away from work for at least two weeks.

The Jack Clarke-Gene Gauntier company has returned from a stay of two weeks on the Mojave desert and among the snows of the Sierras where it has been taking exteriors for a (two) reel picture, "Mate of the Primeval." As a result of the unusual exposure to the cold and snow, Miss Gauntier has been taken ill and is under a physician's care at her home in Hollywood with small prospects of returning to work within a week.

Hazel Buckman, who will be remembered for her work with the Universal company some time ago, has returned to those studios after an absence of more than eight months. Her first part since the return is that of lead in Jacques Jaccard's second picture, "A Weird Nefesisis."

8 4 8

#### KEYSTONE NOTES

Mabel Normand, Keystone star, is planning a real vacation for the latter part of the summer. She visited the exposition in San Francisco during March but the entire time was taken up with making pictures. The next trip is to be all vacation. Miss Normand intends spending a fortnight in the mountains where she will hunt and fish with neither camera nor director to worry her.

Harry Bernard is recovering from an injury which he received last week during the making of a Keystone picture. He was buried beneath a pile of struggling men in a scene that made a game of football look as peaceful as a knitting bee. When the scene was over Mr. Bernard was found at the bottom of the stack with a badly sprained ankle.

Charlie Parrott, who has been directing a company at the Keystone studios for the last two weeks, was formerly a musical comedy performer and spent a season as stage manager of a traveling organization. One day this week he was about ready to start operations and absent-mindedly called out "Half hour." The well known warning of the speaking stage came to his lips from old time force of habit and he joined in the laugh that followed.

Harry Booker, one of the "old timers" in the show business who never grows old, is one of the liveliest persons around the Keystone studios. He is past the half century mark, but when it comes to falls, bumps and taking chances of any sort he is one of the volunteers. He has been through the mill in vaudeville, dramatic, circus, musical comedy and the old varieties and is now getting over some good comedy in Keystone pictures.

Billy Sheer is leaving for New York city this week where he will enter the business end of the theatrical business by becoming assistant manager of a road show during the coming season. Baron Long is not the only one that hates to see him go.

May Busch is one of the popular favorites among the Keystone girls. She entered pictures under the direction of Mack Sennett only after a thorough training in musical

comedy and the drama. On a moment's notice she stepped into the part that Lillian Lorraine had been playing when the latter was taken suddenly ill and made so good, that she finished the season in the leading role. Two years with Lasky's musical acts helped to round out her experience. Miss Busch closed in Los Angeles with "Damaged Goods" and has been with the Keystone since that time.

Hampton Del Ruth has brought his department to a condition of systematic perfection that is not approached by editorial rooms at any other studios on the coast. Industry, peace, harmony and results are to be found in the atmosphere of the Keystone editorial rooms. Mr. Del Ruth has Harry Wulze, Frederick Palmer, William Campbell, Joseph Murray, Walter Reed and Herbert Santell on his staff at the present time and the eight directors who are working under the supervision of Mack Sennett are never in need of good stories.

Syd Chaplin has practically recovered from the illness which compelled him to rest quietly at home for a week. Mr. Chaplin is an active worker and is never backward about taking chances. His illness was brought about by a fall while working among the rocks of a mountain torrent at Mt. Baldy some time ago.

"Slim" (George J.) Somerville, the lengthy Keystone comedian who was married last week, is still going home early and is not seen along the Rialto any more. Which is proof that Indians can be civilized after all.

#### BIOGRAPH NOTES

Director George Reehms has just completed a one reel picture, "His Country's Claim." He found a number of desirable locations that had never been used by other companies, "shooting" some beautiful scenes in the Busch sunken gardens in Pasadena. Miss Augusta Anderson and Charles Perle, as the young officer, are shown to good advantage in this photoplay.

Director George Morgan was compelled to quit work to give his leading man, Frank Newburg, the time to get married. His bride is the beautiful Jane Novack of the Universal forces. The wedding took place at the bride's home in Santa Monica May 25.

Miss Gene Monroe, who joined the Biograph about two months ago, has made exceptional headway. Miss Monroe gained success on the stage, having played all the "big time" in vaudeville. She is of that dark Grecian style of beauty that offers an excellent subject for photography.

Little Zoe Bech, the Biograph baby, holds a place with the best of juveniles in pictures. She is four years old, but trots like an old legitimate actress, the older ones at the Biograph say. She is working exclusively for Director Eddie Morrissey.

Director Wray Physic and his entire company are spending a few days at San Fernando completing the production, "A Coincidence." Mary Malatesta, Madge Kirby, Ivan Christy and Joe McDermott play the principal parts.

Director Tony O'Sullivan is in charge of the Biograph and

## FIESTA SIZE, 10c STRAIGHT

SUPERB  
MILD



HAVANA  
CIGAR

La Poppea

going east. Walter Coyle will take over his company and feature Claire McDowell and Herbert Barrington. Much regret is being expressed over the departure of Mr O'Sullivan. He has been with the Biograph for a number of years and has produced some high class photoplays. Mr Coyle will start directing as soon as he finishes with Mr Physioc. He is a sterling actor and should make a good director.

8 4 8

### FRIENDLINESS OF MISS MARY ALDEN ENDEARS HER TO EXTRA EMPLOYEES

Mary Alden, one of the most delightful women on the Griffith Mutual lot, is just as nice to an ordinary "super" as she is to an associate star. She attributes this to the time when she first enlisted in the theatrical profession, and remembers her feeling at that time.

Characters such as Miss Alden represents are a great asset to the film industry, and are instrumental in forcing outsiders to acknowledge the fact that the professional people are, as a class, in comparison, a fine lot of people.

Opposite Henry B. Walthall Miss Alden has appeared mostly, and in the picturization of Ibsen's "Ghosts," she played Mr. Walthall's young sweetheart and later his wife, she making four changes in make-up for the part. In Ibsen's "Pillars of Society," she plays "Lona," opposite Mr. Walthall, who is portraying the role of Bernick.

In "The Nun," which was produced by Paul Powell, F. A. Turner, who characterized the part of the father in "The Escape," plays Miss Alden's father, and William E. Lawrence her daughter's lover.

8 4 8

### SOCIAL PROBLEM FILM AT WOODLEY

"Man's Perogative," the much-discussed social problem, is the masterpiece picture to be presented at the Woodley theater next week with Robert Edeson, matinee idol, in the leading role, supported by an all-star cast. The story of this masterpiece deals with the double standard of morals, a question that has been much discussed among thinking people throughout the world of late. It is a drama of life and society and has to do with the rights and wrongs of the double standard of morality. Almost since time began there has been one standard of morals for men and a distinct as well as absolute opinion that women must always be held to stricter account for her transgressions, and that while the man must provide the home and maintenance the woman must protect and maintain the honor of the home. This picture deals frankly with this important and interesting question of the social conventions. It is a splendid masterpiece, presenting a great moral problem. It has been largely advertised and was produced under the general direction of D. W. Griffith, who is the leader in the art of developing motion pictures.

Besides the splendid Mutual master picture, "Man's Perogative," the beautiful serial, "The Goddess," will be shown, presenting the first and second chapters of this sensational drama. Miss Anita Stewart, who stands at the head of motion picture actresses today, acts the part of the Goddess and Earl Williams plays the part of Tommy Barclay. This serial is different in every particular from any other serial that has ever been shown and is tensely interesting. The Woodley program for next week is one of extraordinary merit and the music rendered on the magnificent mammoth pipe organ is always a special feature of every program.

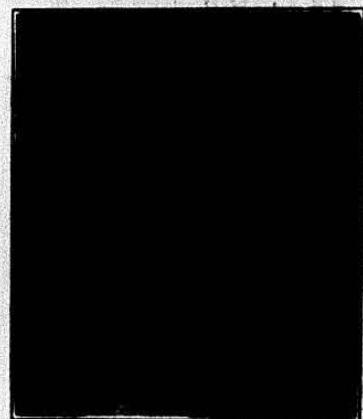
8 4 8

### HITCHCOCK PLEASED WITH KEYSTONE

Raymond Hitchcock, now starring in Keystone comedy under the direction of Mack Sennett, has taken to screen acting like the proverbial duck taken to puddles. He admits, however, that there are more things in the film comedy technique of Mr. Sennett than he ever dreamed of in his speaking stage philosophy. But he is a willing and patient student and the mastery of detail possessed by Mr. Sennett is not only amazing the Broadway favorite but is rapidly removing the rough edges that to some extent mar the work of any actor who has never worked before the lens—that unerring tyrant that overlooks nothing and never lies. Mr. Hitchcock expresses himself as being greatly pleased with pictures in general and Mack Sennett's Keystone brand in particular.

### SULLIVAN HONOR GUEST AT PARTY

Saturday night, May 22, Tom Kennedy and his friends gave a party to Danny Sullivan of the Biograph Co. Vaudeville acts from all the leading theatres and some famous



Danny O'Sullivan,  
Biograph Player,  
Who Was Honor  
Guest at Party.

musicians lent their talent to this occasion. Many prominent actors and actresses were present, including Allan Hale, Gretchen Hartman, Mrs. La Varns, Kate Bruce, Chas. Horstman and Porter Strong.

8 4 8

### MABEL MAKES DARING DIVE

In a new two reel Keystone feature in which Mack Sennett is seen in an important role for the first time in many months, Mabel Normand puts over a thrill that is bound to cause considerable comment. Fully clothed, she dives from a high bridge and rescues two men who have fallen in and cannot swim.



# NEW YORK NEWS

BY  
FRANK P. DONOVAN

A search through the records of recent mechanical expositions by the Power company officials has uncovered the interesting fact that the Power cameragraph has practically a corner on the medals and other awards for projection machines. Included in this list are the much-coveted prizes of the American Museum of Safety and the Efficiency Congress. In addition, the Power machine is on practically every battleship of the United States navy possessing a projection machine, and is also seen at practically all the army posts, Y. M. C. A. buildings, churches, and schools and other fields in which the cameragraph holds almost uncontested sway.

The United States battleship Florida, one of the largest of the North Atlantic squadron recently anchored in the North river for a ten days celebration, is equipped with a Power's moving picture projecting machine, and during the electrical display at night, this machine is used as a searchlight to throw its powerful rays on the United States flag, thus dispensing with a regular searchlight which can be used for other purposes.

United exhibitors have something coming to them when the two part western subject, "Stepping Westward," is released Monday, June 7. Another scenario creation from the fertile and artistic imagination of the Rev. Clarence J. Harris, this story has the broadest kind of human appeal and the leading roles in the hands of Mabel Van Buren and George Larkin are characterized by splendid work on the parts of both these capable Ideal performers. The story runs from the Civil War up to the days of the present time and the contrasting periods and necessary atmosphere are cleverly suggested.

The Eiko Film company has received word that "The Life of Bismarck," said to be the "Cabiria" of Germany, a photoplay in nine reels, is on its way across the ocean, having been shipped via Rotterdam. In addition another large consignment of the latest war pictures from the German company is on the same boat.

"The Life of Bismarck" has been shown in all the principal European houses at high prices, and it is predicted the picture will create the same profound sensation in this country as did "Quo Vadis" and "Cabiria." It is General Manager Rudolph's intention to give the film a big New York opening.

Edith Storey makes her first appearance on the new big picture program in "The Island of Regeneration," the six-part Vitagraph Blue Ribbon feature. The play is adapted from Cyrus Townsend Brady's story of the same name, and the questions of sex equality and religious belief are the themes he wove into a fascinating tale. The right or wrong of the single moral standard is presented. Antonio Moreno and S. Rankin Drew play the principal male characters.

Eddie Barry, the well-known English feature film man, was one of those saved on the ill-fated Lusitania. A cable to the Screen club told of him being saved with his friends with whom he sailed.

What we consider to be a record of honor is that which Edison Director Richard Ridgley has, for he has been actively producing features and one and two-part films for three years, and among those he produced were "The Deadly Hate," "The Wrong Woman," "Revels," most of the historic films, and over a hundred one and two-reelers.

Mr. Ridgely dotes on producing features, and a better feature director one wouldn't care to have, for he is not a man who wastes money, but can show cause why he should spend and why not, which is a big asset to the manufacturer.

Hal August, brother of the famous Edwin, informs us that he was married two weeks ago after a short courtship. The story has it that Hal met his now better half in a

dancing and afternoon tea place and says it was a case of love at first sight.

Harry Mainhall, who was formerly with the Essanay and United-Smallwood companies, has connected with the Tinness-Conness company, in Canada, as feature director and will begin work immediately.

Marie Rohmire, a handsome and talented young New port society girl, is the latest to be attracted to pose before the lens of the silent drama camera and will soon appear under Director J. A. Fitzgerald in All-Celtic films.

Tammany Young, well known on the coast, is now playing under Director J. A. Fitzgerald in All-Celtic comedies, on the World Film program. Boots Wall, Charlie Mason, Laurie Mackin, Billy Bowers, Joseph Sullivan and others of reputation also are with this company, which is making a release a week. It is said that Tammany is soon to be featured in a special series of one and two-reel comedies by this company, which is making the "Peaceful Rafferty" series, by President Charles O'Hara, now.

The first gathering of the "big four" since the memorable meeting that created film history by the V. L. S. E. affiliation was held in New York.

The occasion was an informal director's meeting; no official business was transacted, but plans of great moment to the industry were discussed, and action on them will be taken later. The attractions released during the first quarter on the V. L. S. E. program will be surpassed by the features now either being produced or in preparation.

Walter W. Irwin, general manager, said after the meeting that under the present system of direct booking the responsibility of the V. L. S. E. companies does not cease when the picture has left the studio. The interest of the company follows each feature for life, and in consequence nothing of value to its successful exhibition is left undone. This means that every detail from the selection of the subject to bringing patrons to the theaters has the careful consideration of master film men, and, naturally, the matters considered at the board meeting covered every phase of the motion picture business.

"In reality," continued Mr. Irwin, "the Vitagraph, Lubin, Selig and Essanay companies are presenting their big feature productions direct to the public, and this makes personal thought, attention and extreme care imperative."

Lewis J. Selznick, general manager of the World Film corporation, has left New York. He will spend several days in Pittsburg, where the World office is being enlarged, and will then proceed to Chicago. He will probably drop in at other branches before returning to the main office.

The great proportions of Madison Square garden make it the largest building in America ever used for picture performances and the Arena Amusement company, which has taken it over for the months of the heater term,

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promise to do everything else in a commensurate way.

Tests made during the last week have proved that a perfect picture, one most effective and not harmed by an increased size, can be thrown on the largest screen yet used. This will be projected a distance just short of 300 feet, which, according to the manufacturers supplying the projection machine, is the longest "throw" ever made in presenting moving pictures. First run features and serials of attractive variety will be run.

The decorations of the building will suggest Arctic environment. Great Columns of ice will support the screen and around this will be banked in polar fashion ice floes through which blowers will send a constant draught of cold air, giving an interior temperature twenty per cent lower than that outside on the hottest days.

The recent debut of Billie Reeves, the English international comedian and pantomimist, as a Lubin star, created a great deal of interest throughout the entire country, and in "The Substitute," his first comedy, the droll acrobat had an opportunity to show at his best his ability as a funster. Mr. Reeves, who created the famous role of the drunk in "A Night in an English Music Hall," played in all parts of the world, is even funnier on the screen than he was in vaudeville.

For some weeks Mr. Reeves and his own company of acrobatic comedians have been in Jacksonville, Florida, making a series of one-reel comedies for the Lubin company. These comedies are released each Saturday, and Ira M. Lowry, general manager of the Lubin company, says he intends to spare neither brains nor money in making them the funniest of funny pictures.

In his first comedy, "The Substitute," Mr. Reeves does his famous burlesque boxing match with Billy Potter and his demonstration of a skating exhibition in a fashionable cabaret restaurant is one of the funniest things Mr. Reeves ever did.

The Vitagraph company of actors, headed by Darwin Karr, the well known leading man, that was sent to Texas some ten weeks ago, has returned to the home studio in Brooklyn, after having finished all of the exterior scenes for four strong dramas of western frontier life. This company went direct to Fort Clark, Texas, and was quartered at the barracks of the 14th U. S. cavalry. The players reported the best of treatment at the heads of the army officers and men, and had all their meals at the officers' mess.

Mr. Karr was selected to play the hero in these four productions because of his ability as a rider and a scrapper, both of which he had plenty to do in these stories. The titles of these pictures are "Britton of the 7th," "West Wind," "Convict 125," and "His Bunk." They will be typical southwestern dramas finishing up the interior scenes at the home plant in Brooklyn.

Following the success achieved by the "Flying A" farces of the American Film Manufacturing company in the recent rodeo for the benefit of the Santa Barbara Driving club, it is announced that another affair will be given, this time a musical entertainment, the proceeds to be given to the boys' band towards their expenses to the Panama-Pacific exposition.

Fred Gamble has been made master of ceremonies and has arranged an interesting program from the clever players at the American studios. In the past the charitable entertainments given by the picture players have resulted in drawing large crowds, and indications point to the coming event being a huge success.

Some friends of Kate Price, the heavyweight comedienne of the Vitagraph company, hearing she was to be featured in a comedy picture entitled "The Potato Queen," conspired to play a joke on her. All combined in the sending of potatoes to Miss Price. She began receiving sacks by the box, bushel, bag and barrel, until she was literally swamped with "Murphys." Miss Price was unable to account for this sudden generosity and while carefully storing the potatoes for future use performed a little quiet detective work until she unearthed the source of the potato deluge. Then she got busy. She wrote a letter to her various friends, reading, "Am about to be featured in a comedy picture called 'Corned Beef and Cabbage.' Kindly repeat the joke."

## DISTINGUISHED ACTOR AT BALBOA FINDS ONLY PLEASURE IN HIS WORK

Daniel Gilfeather, who plays so many prominent parts in the twelve photodramas included in the Balboa-Pathe "Who Pays?" series, is not the oldest man in motion pictures, but he is the most distinguished actor of his years on the screen. He confesses to sixty-two, but is strong and as active as a colt.

He was an actor of the spoken drama for more than forty years and retired with enough money and fame to last him the remainder of his life, but desiring activity after a few years on his estate adjoining that of Joseph Jefferson's on Buzzard Bay, he began casting his eye over the motion picture field. He hesitated at first because he recalled his triumphs in support of the greatest actors of his day.

\* \* \*

## WILLIAM FARNUM AT MILLERS

William Farnum will again be seen at Miller's Monday for one week, this time in Roy Norton's splendid romance of the lust for yellow gold, "The Plunderer." Mr. Farnum has had many congenial releases since entering the moving picture game, but nothing that he has ever appeared in is so suited to him as the role of Big Bill Matthews of the Croix d'Or mines. It fits him like the proverbial wet glove. He fights and beats twenty hate-crazed miners in a fist fight; he makes love only as big Bill Farnum knows how to make love, and he rises to great heights in the big dramatic moments in Norton's big outdoor tale. He is supported by such well known players as William Riley Hatch, Harry Spangler, pretty Calire Whitney and George DeCarle.

The added attraction Monday, Tuesday and Wednesday is the second installment of the serial beautiful, "The Goddess," in which charming Anita Stewart and handsome Earle Williams are featured. Thursday, Friday, Saturday and Sunday the latest episode of "The Exploits of Elaine" is the added feature.

\* \* \*

## KEYSTONE AT PRESS CLUB.

Mack Sennett responded to the invitation of the Los Angeles Press club when that organization asked that he and a following of the bright lights of the Keystone comedy staff be present at the club rooms the night of May 20 by appearing with Raymond Hitchcock, Don Barclay and Roscoe Arbuckle in tow. A dozen other Keystone actors and comedy writers struggled in during the evening and their presence added much to the joyousness of the occasion. Mr. Hitchcock made the headline address of the evening and Mr. Sennett made a brief but forceful and interesting speech. Roscoe Arbuckle put over a string of stories that won much laughter and Harry McCoy ate both their shares of food while Roscoe was exuding his brilliance.

\* \* \*

## SINGLETON ON MUTUAL LOT

Joseph Singleton, prominent as a west coast photoplayer, of late with the American Beauty-Mutual brand, has been engaged to portray a principal part in the four-reel Reliance adaption of Ibsen's "Pillars of Society."

Henry B. Walthall, famous for his characterization of "The Little Colonel" in D. W. Griffith's "The Birth of a Nation," is being featured in this Mutual Master picture, with talented Mary Alden playing opposite him. The filmization of "Pillars of Society," which was prepared by Mary H. O'Connor, is in the hands of Director Raoul A. Walsh.

\* \* \*

## INTENSE HEAT HALTS WORK AT STUDIOS

Work at most of the studios was held up Thursday, again on account of the weather, but not because of rain. Thursday was the warmest day of the season. The heat beat down unmercifully on directors, leading people and extras alike and drove all to shelter. Some were ordered to quit as early as 10 o'clock, when work had hardly been begun.

# Baggot Gets Laugh on Friends Rose Coughlan in Lubin Films

## Imp Star Gives Visitors to Dressing Room Sprinkling with Dribbling Glass

It seems to be fairly true that men who play comic parts on the stage are serious in their private life and those men who play serious parts are inclined to be jolly. This is true to a considerable extent of King Baggot, the well-known leading-man of the Imp brand of Universal films. To say that Mr. Baggot is a frivolous man outside of his working hours would be far from correct, as he is noted as a very level-headed and serious-minded business man, but at the same time he never overlooks an opportunity to put over a laugh on some of his friends. He indulges in this practice mostly around the Screen club of which he is the founder. Not far from the club there is a store where all sorts of jokers' material is sold and Mr. Baggot is a patron of the place. A search of his pockets at almost any time would reveal some sore of mechanical contraption for fooling somebody.

He has had considerable success with his famous "dribbling glass." He worked it around the Screen club until everybody in the place had fallen for it, so he changed the scene of its operation to his dressing room at the Universal studio. Mr. Baggot's dressing room is a very popular spot at the Universal studio and there are always a number of his friends visiting him.

The "dribbling glass" occupies its place by the water cooler. It is an ordinary thin glass tumbler with fancy frosted flowers on it. About an inch down from the top, hidden among the flowers, are small holes bored at intervals all around the glass. When anyone of his unexpected friends goes over to the cooler to take a drink the water begins to trickle down his chin and neck in some mysterious manner. As a rule the victim blames himself for being careless in his way of drinking and his efforts to hide the dribbling with a handkerchief are what provide the real humor.

In ninety-nine cases out of a hundred it works like a charm, but there is one victim who never seems to remember the dribbling glass until he has again been made a victim. This is Howard Crampton, one of the actors in Baggot's company. Mr. Howard fell for the glass a number of times at the Screen club before he lost his temper. He was not looking for it in Mr. Baggot's dressing room, however, and therefore was properly sprinkled the first time he came in to get a drink. Of course, it is not King Baggot's fault if Mr. Howard is forgotten, but Mr. Howard got stung five or six times in Mr. Baggot's dressing room before he again expressed his wrath. When he did so Mr. Baggot took the glass and broke it on the window sill, saying, "Howard this will never happen again. See, I have broken the glass."

The next day there was another dribbling glass in place of the broken one and Howard Crampton got another bath.

## ALL-CELTIC FILMS ARE BOUND TO MAKE A NEW EPOCH IN COMEDY PRODUCTION SAYS.

CHARLES C. O'HARA.

Charlie O'Hara, as his name implies, is Irish, and, what's more, is glad of it. The company that he is president of the All-Celtic Films, Inc., is Irish as are everyone connected with it even to the man that does the printing and developing of the films, Mr. Evans. His prospects for the future are most optimistic and logical, showing to a great degree that he is well versed in the business he has entered, with sufficient capital the right people and the right market for his films.

When he created the Adventures of Peaceful Rafferty, the series now being manufactured by his company, he started out to give the exhibitor and the public something new in comedy films, pictures that would amuse the multitudes and not offend, pictures that any mother could bring her children to see without fear of the little ones being subjected to view films of a suggestive nature. For he is an advocate of clean comedy and clean pictures in general for he says that producers can just as easily make clean pictures as suggestive ones, and to my thinking he is right.

The motion picture business needs such producers as

## Star Who Opened and Closed Wallack's Theater Delighted with Screen Work

NEW YORK—One of the most remarkable women on the American stage today is Rose Coughlan, who soon will be seen in Lubin's six-part Liberty Bell feature, "The Sporting Duchess."

Miss Coughlan played Lady Teazle in "The School for Scandal," the first attraction presented at Wallack's theatre in New York. That was thirty years ago and marked the opening of what was then America's most fashionable playhouse. Recently this famous theatre closed its doors forever, and Miss Coughlan had the honor of being the last star to appear on the stage in the performance that closed its history. Miss Coughlan was a star at its opening and at its close.

She will celebrate the fiftieth anniversary of her stage debut next October, and from her appearance it is hard to believe that for half a century she has been constantly before the public.

When interviewed she was wearing the same gown used at the opening and at the closing of Wallack's theatre. It looked new enough to have just come from the costumers, and the noted actress appears as fresh and is just as active as when the costume was first used.

Speaking of her picture play experience, in the production of "The Sporting Duchess," she said: "Everybody at the Lubin studio was perfectly lovely to me and while the work is all so different to that on the stage I enjoyed every minute of it. I think I surprised them just a little bit, especially when the scenes were made in which the hunt takes place. Mr. O'Neill, who directed the picture, came to me and inquired if I would 'just sit' on a horse and be photographed. When I told him I intended to ride he seemed worried about my personal welfare. I will confess that I half regretted this declaration, for I had not been on a horse's back for twenty-five years. However, I had made the bluff and I intended to make good. The horses were brought around at 9 o'clock in the morning and until 5 that evening I was almost continuously in the saddle. At 6 o'clock I was in my bed and I stayed there until studio time the next morning, when the worst was to come, for the ballroom scene was then put on, and I had to dance. Such is the life of a motion picture artist."

"It is strenuous work, but as glorious as it is hard; and I am hoping that when the public sees the screen version of "The Sporting Duchess" it will like my work as well as it did in its stage presentation. I feel confident it will, for so much more was possible with all of nature for stage setting, and Miss Ethel Clayton as Muriel is simply charming."

## POWELL IN FLORIDA

Frank Powell, director of the Fox Film corporation, whose picturization of Porter Emerson Browne's "A Fool There Was" added to his reputation as one of the foremost photoplay directors, is in St. Augustine, Florida. Mr. Powell is filming the world-famous play, "La Gioconda," by D'Annunzio, and as this is recognized as one of the greatest of this famous author's works, it will no doubt make a notable production and should prove to be one of the most popular photodramas ever made.

The Static club gave another of its delightful dancing parties at Rutherford hall Saturday night. A goodly number of cameramen and their friends enjoyed the evening.

Mr. O'Hara, and the more the merrier. As long as they live up to their promises they will find that the exhibitor and public as well will support them. Rafferty comedies are clean with well known motion picture and legitimate actors enacting the roles. For the All-Celtic company believe in getting the best talent obtainable and when any company will put six well known stars in a single reel comedy film they are neither sparing time nor money in getting the results they want.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

5-28	The Candidate's Past, D.	1
5-29	Truth Stranger Than Fiction, C.	1
5-31	The Buckskin Shirt, D.	1
6-1	The Maid o' the Mountains, D.	2
6-3	The Heart of an Actress, D.	1
6-4	Her Dormant Love, D.	1
6-5	For Her Friend, D.	1

## Edison

5-28	According to Their Lights, D.	1
5-29	The Dumb Wooing, C.	1
5-22	A Hazardous Courtship, C.	1
5-24	Sally Castleton, Southerner, D.	3
5-25	All Cooked Up, C.	1
5-26	The Man Who Could Not Sleep, D.	1
5-28	According to Their Lights, D.	2
5-29	The Dumb Wooing, C.	1
6-2	Cartoons in the Barber Shop, C.	1
6-4	The Test, D.	3
6-5	A Chip of the Old Block, D.	1

## Essanay

5-27	A Bunch of Matches, W. C.	1
5-28	Bachelor's Burglar, D.	1
5-29	Vengeance, D.	3
5-31	The Longer Voyage, D.	1
6-1	The Coward, D.	3
6-3	Sophie and the Faker, W. C.	1
6-5	The Clutch of Circumstance, D.	2

## Kalem

5-27	Prejudice, D.	3
5-29	A Railroader's Bravery, D.	1
5-31	Wife for Wife, D.	3
6-1	Ham in the Nut Factory, C.	1
6-2	The Secret Well, D.	2
6-4	The Bell of Penance, D.	1
6-5	The Human Chain, D.	1

## Lubin

5-28	Nobody Would Believe, D.	1
5-29	Out for a Stroll, C.	1
5-31	The Iron Hand of Law, D.	1
(Road o' Strife, No. 9)		1
6-1	His Pipe Dream, C. The Actor's Boarding House, C.	1
6-2	Darkness Before Dawn, D.	3
6-3	The Inventor's Peril, D.	2
6-4	The Decoy, D.	1
6-5	The New Butler, C.	1

## MINA

5-27	Once Is Enough, C.	1
<b>Selig</b>		
<b>Hearst-Selig News Pictorial</b>		
Issued every Monday and Thursday.		
5-29	In the Amazon Jungle (Animal, D.)	1
5-31	The Blood Yoke, D.	2
6-1	Polishing Up Polly, C.	1
6-2	Red Wins, D.	1
6-3	How Callahan Cleaned Up Little Hell, D.	3
6-5	Beautiful Belinda, C.	1

## Vitagraph

5-27	Hilda of the Slums, D.	1
5-28	The Starring of Flora Finchurch, C.	1

## THE PHOTOPLAYERS' WEEKLY

5-29	Jane Was Worth It, C.	2
5-31	Mrs. Jarr's Auction Bridge, C.	1
6-1	Playing the Game, C.	2
6-2	Bunny in Bunnyland, Cartoon.	1
6-3	Sonny Jim at Mardi Gras, ScC.	1
6-4	Jones' Hypnotic Eye, C.	1
6-5	Way of the Transgressor, D.	3

## MUTUAL FILM PROGRAM

5-31	The Resolve, D.	2
6-2	The Golden Rainbow, D.	1
6-4	The Guiding Light, D.	1

## Beauty

6-1	Little Chrysanthemum, D.	1
6-8	Redemption of the Jasons, D.	1
6-15	The Mollycoddle, CD.	1

## Broncho

6-2	The Conversion of Frosty Blake, D.	2
6-16	His Superficial Wife, D.	2

## DOMINO

5-27	Hostage of the North, D.	2
6-3	Scales of Justice, D.	2
6-10	Strike at Centipede Mine, D.	2
6-17	The Soul of Phyra, D.	2

## Fallstaff, formerly Princess

Moved, C.		1
5-28	It's an Ill Wind, C.	1
6-4	Truly Rural Types, C.	1

## Kay Bee

5-28	Her Easter Hat, D.	2
6-4	A Piece of Amber, D.	2

## Keystone

5-10	Crossed Love and Swords.	1
5-15	Miss Fatty's Seaside Lovers.	1
5-20	He Wouldn't Stay Down.	1
5-22	For Better but Worse.	1

## Komic

5-30	Gasoline Gus.	1
6-6	Brave and Bold, C.	1

## Majestic

5-28	Little Dick's First Case, D.	1
5-30	Out of Bondage, D.	2
6-1	Her Filmland Hero, CDN4N.	1
6-6	The Living Death, D.	2

## Mutual Weekly

Issued every Thursday.

## Reliance

5-29	The Huron Converts, D.	2
5-24	The Cliff Girl, D.	1
5-26	The Deadly Focus, D.	1
5-29	The Man of It, D.	2
5-31	The Race Love, D.	2
6-2	One Who Serves, D.	1
6-5	The Celestial Code, D.	2
6-9	Payment in Full, D.	1

## Royal

5-29	Oh! Baby! C.	1
6-5	His Twin, C.	1

## Thanhouser

5-30	The Angel in the Mask, D.	1
6-1	The Girl of the Seasons, D., and The Baby Benefactor (split).	2
6-6	Freight Car Honeymoon, CD.	1

## UNITED FILM SERVICE

### Cameo

5-16	Where Can I Get a Wife? C.	1
5-23	Can a Jealous Wife be Cured? C.	1 reel

### Empress

6-2	The Vivisectionist, D.	2
5-24	Red Tape, D.	2

### Features Ideal

5-31	Man in the Law, D.	2
5-24	Red Tape, D.	2

### Grandin

5-26	War at Home, D.	2
5-27	She Couldn't Get Away From It, C.	1

### Luna

5-20	The Poor Fixer, Com.-D.	1 reel
5-27	She Couldn't Get Away From It, C.	1
6-3	Aunt Matilda Outwitted, C.	1

### Lariat

5-22	Alias Holland Jim, D.	2 reels
6-5	Navajo Joe, D.	2

### Premier

5-28	The Smuggler's Daughter, D.	2
6-4	The Picture on the Wall, D.	2

### Pyramid

5-29	Canned Curiosity, D.	2
5-20	The Ghost Fakirs, C.	1 reel

### Starlight

5-20	The Ghost Fakirs, C.	1 reel
5-27	Love and Pies, C.	1 reel
6-3	Amateur Night, C.	1

### Superba

5-25	Bumped for Fair, C.	1 reel
6-1	A Dime Novel Hero, C.	1

### United

5-30	Business Is Business, C.	1 reel
6-6	The Mystic Well, C.	1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Imp

5-28	You Can't Always Tell, D.	2
5-29	The Pursuit Eternal, D.	2
	(Adventure 1)	2
5-31	The Alibi, D.	1

5-28	You Can't Always Tell, D.	2
5-29	The Pursuit Eternal, D.	2
	(Adventure 1)	2
5-31	The Alibi, D.	1

# Film Releases of the Week---Continued

## Joker

5-29. No Soup, C., Fun Among Pharaohs with Homer Croy, Ed. Split.  
5-31. Hearts and Clubs, C.....1  
6-5. Lover's Lucky Predicament, C.1

## Laemmle

5-30. The Golden Wedding, D.....1  
6-2. The Silent Command, D.....4

## L-Ko

5-26. Broken Hearts and Pledges, C.1  
6-6. Park Johnnies, C.....1

## Nestor

5-28. With Father's Help, C.....1  
6-1. Too Many Crooks, C.....1  
6-4. When They Were Co-Eds, C.1

## Powers

5-27. Lady Baffles and Detective Duck, C.....1  
5-29. The Amber Vase, D.....1  
6-3. Should We Eat Pie? C.....1  
6-5. The Better Way, D.....1

## Rex

5-27. The Trail of the Upper Yukon, D.....2  
6-1. The Force of Example, D.....1  
6-3. The Heart of Cerise, D.....3

## Sterling

5-20. The Battle of Running Bull, C.2

## Victor

5-28. The Nightmare of a Movie Fan, C.....1  
5-31. House of 1000 Relations, C.....2  
6-4. Judgment of Men, D.....1

## CONTINENTAL FEATURES

### Majestic

Ruy Blass.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Battle of Gettysburg.

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt.  
Cardinal Richelieu's Ward.  
Dope.

### Cort Film Corporation

The Melting Pot.....5 reels

### Cosmofotofilm Company

Two Little Britons (coming) ...3 parts  
The Middleman .....5 parts  
Brother Officers .....5 parts

### FOX FILM CORPORATION

Clemenseau Case .....5 reels  
A Woman's Resurrection.....5 reels  
Wormwood (coming) .....  
The Plunderer (coming) .....

### ITALA FILM COMPANY

Cabiria.  
Treasure of the Louzats .....4 parts  
Jules Porel—Serpent .....3 parts

## GEORGE KLEINE ATTRAC-TIONS

Officer 666 .....	5000
Du Barry .....	6 reels
Stop, Thief! .....	5 parts
The Woman Who Dared .....	5 parts
Who's Who in Society (coming) .....	3 parts
The Commuters (coming) .....	5 parts

## GOTHAM.

6-1. Man Who Beat Dan Dolan.....4

## Great Northern Film Company

Adventures of Gar El Hama.....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (W. Psilander).....4 reels

## LIFE PHOTO FILM CORPORA-TION

12-28. Springtime .....	5 parts
1-11. The Avalanche .....	5 parts
A Modern Magdalen .....	

## METRO PICTURES CORPORA-TION

The Flaming Sword (coming) .....
Fighting Bob (coming) .....
The Shooting of Dan McGrew (coming) .....
Cora. ....

## Popular Plays and Players

Shadows of a Great City .....
Heart of a Painted Woman .....

## B. A. Rolfe Photoplay, Inc.

Satan Sanderson .....
The Cowboy and the Lady .....
The High Road .....

## Tiffany Films Corporation

Heart of Maryland .....
-------------------------

## MUTUAL MASTER PICTURES

Rumplestilskin (N. Y. Motion).....4 reels	
Stratmore (Reliance) .....	4 reels
Lure of the Mask (American).....4 reels	
God's Witness (Thanhouser) .....	4 reels
19. Ghosts (Majestic) .....	4
20. The Failure (Reliance) .....	4
21. Darkening Trail (N. Y. M. P.).....4	
22. Lonesome Heart (American).....4	

## PARAMOUNT PICTURES

### Blazon Film Co. Reels

3-4. "Rule G." .....

### Bosworth

5-17. Betty in Search of a Thrill.....5

### EDISON

5-6. House of the Lost Court.....5

### Famous Players

5-31. Pretty Sister of Jose .....

### EDISON

6-3. Jim, the Penman .....

### EDISON

6-7. Rags .....

## FICTION PICTURES, INC.

The Spanish Jade .....

The Taming of Red Butte Western (coming) .....

5 parts

## Jesse Lasky Company

5-24. Stolen Goods .....

## Morosco Photoplay Company

4-29. Help Wanted .....5 reels

## FICTION PICTURES, INC.

The Spanish Jade .....

## Picture Playhouse Film Co., Inc.

The Explosion of Fort B2 .....

## The Black Envelope

.....4 parts

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

6-14. Sins of the Mothers .....

### Lubin

6-7. The Sporting Duchess .....

### Selig

6-28. The Rosary .....

### Essanay

6-21. The White Sister .....

## WORLD FILM CORPORATION

Alias Jimmy Valentine .....

### Money

What Happened to Jones .....

### The Coming of Perpetua

6-14. Fine Feathers .....

## California Motion Picture Corp.

Mignon .....

Lily of Poverty Flat (coming) .....

A Phyllis of the Sierras .....

## Flaming Films

Compressed Air .....

### 2 parts

The Rival Inventors .....

### 2 parts

The Book Agent .....

### 2 parts

## Frohman Amusement Corporation

5-31. Builder of Bridges .....

### Lederer

The Fight .....

### Special Releases

Your Girl and Mine .....

### 7

The Adventures of a Boy Scout .....

### 5

In the Land of the Head Hunters .....

### 6

## World Comedy Stars

4-19. Sauce for the Gander. (Kathryn Osterman).

4-26. Beware of the Dog (Jeff de Angelis).

5-3. Two of the Finest (Weber and Fields).

5-10. Something Just as Good (Paula Edwards).

### Brady

5-3. Woman and Wine .....

5-24. The Boss .....

## SHUBERT

6-7. An Indian Diamond .....

## PATHE EXCHANGE

Week of May 17, 1915—

Exploits of Elaine, No. 21, D...2 rls.

In the Vosges, Picturesque France

Col. Sc.) The Otter (Col. Ed.),

and The Agouti (Col. Ed.). Split

Father's Brilliant Idea, C.....1 reel

Eyes That Cannot See (Balboa D.) .....

Who Pays? No. 6, "Houses of Glass" .....

.....3 reels

Whiffles Wins Out, C., Picturesque Caucasus (Col. Sc.),

and Apple Industry in the

State of Washington (Col. ed.) .....

Split

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# PHOTOPLAYER WEEKLY

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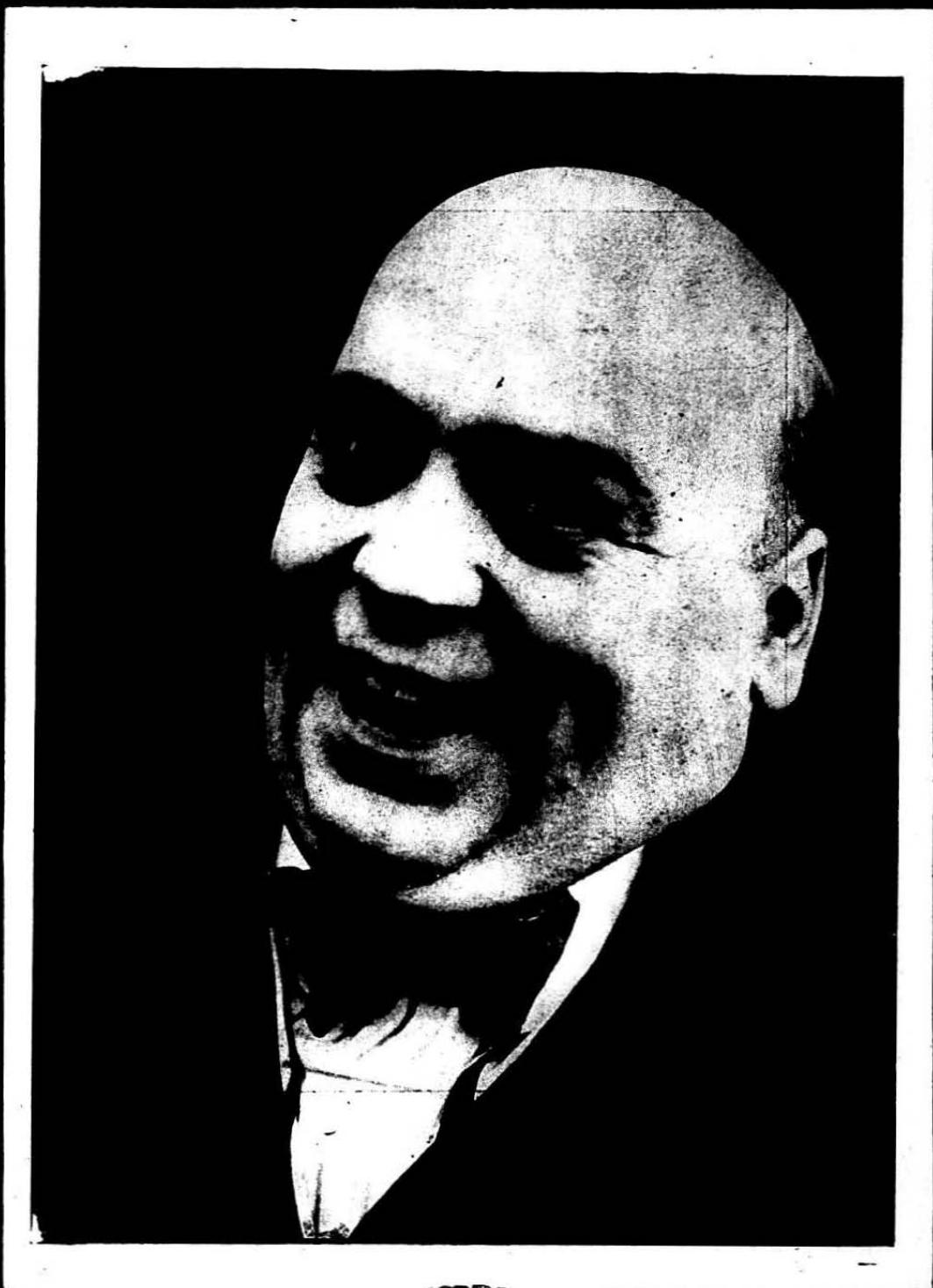
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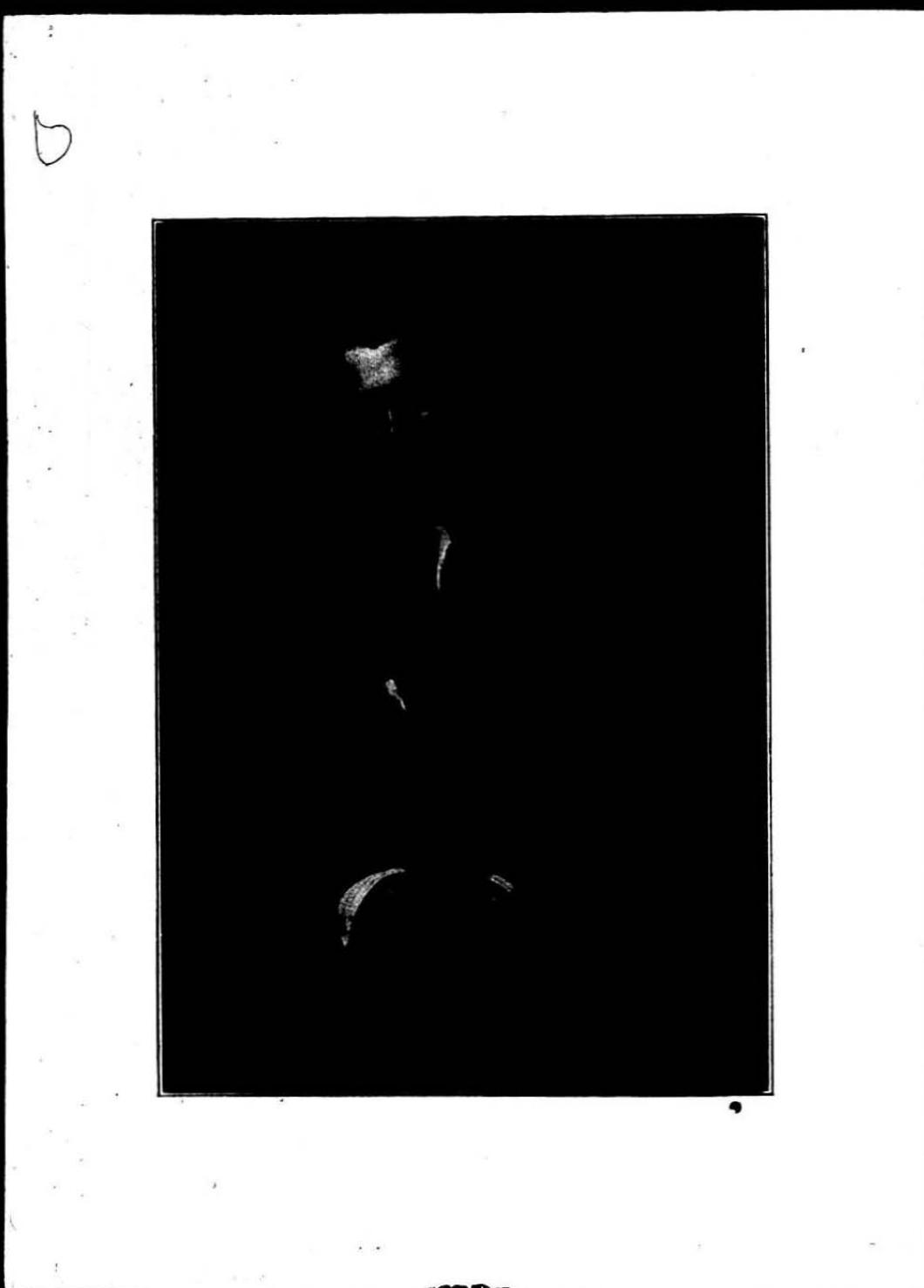
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Directed by J. A. Fitzgerald

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## Sunday Pictures Endorsed

### *Eminent Clergyman-Author Lauds High Moral and Entertainment Value of Screen*

"I am strongly in favor of the exhibition of moving pictures on Sunday," said Dr. Cyrus Townsend Brady, the eminent clergyman and author, recently in an interview, "and I might say that I haven't any objection to a ball game on the Sabbath," he added.

Dr. Brady expressed his views regarding motion pictures at the Vitagraph studio where he had talked with J. Stuart Blackton and A. E. Smith, regarding the animated art. Dr. Brady is the latest of the prominent authors to join the ranks of motion picture playwrights. His first picture, "The Island of Regeneration," was recently released.

"To my mind," said the clergyman, "there is no more harm in a display of motion pictures on Sunday than there is for a man to go to his club and golf all day, or start out bright and early in his motor car. We hear a great deal of objection expressed against the keeping open of picture places, but do we hear of a protest against the sale of automobiles for Sunday riding, or the keeping open of golf courses or tennis courts on the Sabbath? The rich members of the church amuse themselves by riding around in their cars and we don't hear any cavil about it.

"To a man or woman, tired with the drudgery of a week of hard work, the recreation that they get by attending a moving picture show on Sunday afternoon is needed, and certainly a moving picture show on Sunday afternoon should not be begrimed. This talk that there is time enough during the week to see the performance is hardly worth while for there are many men who do not care to leave their homes once they have had an evening meal. They are too tired or the comforts of home are too inviting.

"I want to say right here that I believe in moving pictures. I do not believe that the field for good has been more than touched upon by motion pictures. There is no doubt in my mind that motion pictures are the greatest force in the world, and it is companies like the Vitagraph that has turned that power to good. Moving pictures are the forerunners of civilization, I might say. Take the farmers for instance. Only a few short years ago the life of a farmer and his family was the loneliest in the world. A visit to town once in a while meant only seeing drab streets, the same faces and hearing the gossip of their immediate circle.

"All this has been changed, however, by moving pictures. Nowadays a visit to town brings them in touch with the world; they are taken out of themselves and education is brought to them by means of the animated art. Moving pictures bring home a lesson that can be taught in no other way. In a sermon, for instance, it is not the lesson that is remembered, its the point that has

## Dramatic Artistry Advanced

### *Motion Pictures Highest Form of Thought Expression, Says Film Field Leader*

A. E. Smith, president of Vitagraph-Lubin Selig-Essanay, Inc., the newly formed affiliation of the four big producers to present stupendous motion picture plays on a regular program says the art of silent drama has now approached very close to perfection and that in the picture plays offered the public by the Vitagraph, Lubin, Selig and Essanay companies on the V-L-S-E program, a marked advance in dramatic artistry and refinement of technique will be noted.

"From the very finest pictures made eighteen years ago," said Mr. Smith, "we recognized the fact that great possibilities were offered by moving picture photography and all of our efforts have been directed to the attainment of perfection. How well we have worked and how close we are to the ideal is shown by the picture play invasion of the big Broadway theatres and the erection of magnificent structures all over the world for the presentation of picture play entertainment.

"Motion pictures are often spoken of as something new by the comparatively small number of people who do not as yet patronize picture theatres. This is far from the real facts. It has required years of the hardest kind of effort against obstacles that at times seemed insurmountable and the world wide interest displayed today in the art is the result of a healthy, steady growth.

"Back in prehistoric times the ancients expressed their thoughts in a language of pictures. They carved these pictures on stone and in their continuity, the figures told a story. Today we have photography and by it are enabled to visualize the greatest thoughts of the greatest authors, in a language that always has and always will be universally understood—the language of pictures.

"It is this human element that attracted people to motion pictures. To hold their interest and swell their numbers has been a matter of beautifying the productions and developing and intensifying the art of silent expression. To this end the Vitagraph, Lubin, Selig and Essanay companies have devoted long years to study and experiment. Our work has been the creation of a new dramatic technique, the development of artistic symmetry. The most difficult part of all has been the problem of presenting subjects that interest countless different tastes and tell the story in a way that is pleasing to the millions."

been illustrated by an apt word picture. Illustration, in fact, is to the sermon what the punch is to the moving picture."

Dr. Brady has arranged with the Vitagraph company for the picturizing of twenty of his books, and he is already at work on a number of new stories that the same company will produce.

"In writing," said Dr. Brady, "I try to make my stories not only moving picture plays, but also literature, and from those pictures of mine which the Vitagraph company has produced, including 'The Island of Regeneration,' 'The Little Angel of Canyon Creek,' and 'The Chalice of Courage,' the spirit has been caught by the director and the actors, and they have resulted in the most artistic pictures I have ever witnessed. There is a peculiar thing about 'The Island of Regeneration.' When it was written, the book was barred from the libraries of Boston, Toledo and Chicago, although other libraries all over the country accepted it. Now in the case of the pictures, I have heard nothing but a general acknowledgement of the strength of its moral lesson to all clean minded people.

"I have been among the few fortunate authors who have had the pleasure of seeing the creations of their brains, on both the theatrical stage and in moving pictures, and I want to go on record emphatically as declaring there is absolutely no comparison between the two. In the case of the picture nothing was left to be talked about, everything was shown. Details that in the writing of the story had been passed over were brought out and given their full value. The stage, it seemed to me, left everything wanting and showed only the big scenes. Pictures are far, far ahead of the stage."

# Fair Censorship Cause is Espoused by Berst

## Selig General Manager Sees Nothing of Advantage in National Congress Selecting Board, as Federal Powers Could Not Rule States

FILMLAND'S authorities considered it "big news" when J. A. Berst became affiliated with the Selig Polyscope company as vice-president and general manager. Students of the animated screen sat up and took notice. Immediately it was of general opinion that again William N. Selig had put one over in filmland and had engaged for his great business enterprise a man without a peer in knowledge of the motion picture world in all of its ramifications. It was the greatest compliment in the world to Mr. Berst that he was engaged by Mr. Selig to aid in guiding the destinies of the Selig company and to lift some of the administrative burdens off the shoulders of Mr. Selig who had uncomplainingly carried them for so long.

Filmland's authorities confidently expected to see things happen in startling succession with the advent of Mr. Berst. They remembered Mr. Berst's long and distinguished affiliations with motion picture enterprises; they recalled his great work with another motion picture manufacturing company; they distinctly remembered the Berst power wielded in the inner councils of the General Film company at a time when wise censorship was an essentiality. They hastened to congratulate Mr. Selig on the acquisition of a powerful right arm.

Mr. Berst submitted to an interview the other day: "I am in favor of motion picture censorship," he said, "but I am not in favor of unfair censorship. I do not believe in the state, county or municipal censorship which, in all of its ramifications, cannot but be unfair to the manufacturer and to the exhibitor. And it should be noted that it is the exhibitor who ultimately pays the cost of upkeep of all these various censor boards.

"The National Board of Censorship was formed in the correct way and I wish to add my testimonial to the careful and proper methods that have been employed by the national board. Selected with a personnel of enlightened men and women, serving without financial remuneration, their rulings, for the most part, have been consistent and beneficial."

"Are you a supporter of the idea of a board of censorship selected by the national congress?" was asked of Mr. Berst.

"I am not in favor of such a censorship body," was the emphatic reply. "One reason is that politics may enter

the organization of such a body; another reason is that a federal board of censorship would have little power over the states and that the state censors would flourish as of yore and the situation would not be remedied in any detail.

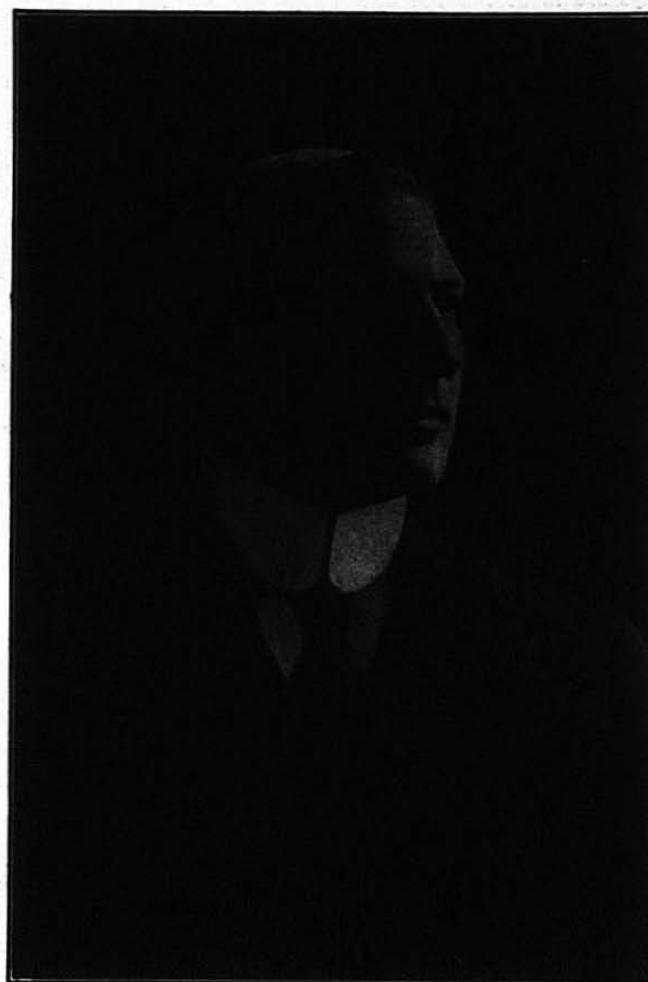
"There is another angle to this censorship question that has not been seriously considered, to my mind. It is this: Certain manufacturers cry to high heaven against the rulings of the censors; they write essays, grant interviews, foster legislative opposition and then—they turn right around and release an occasional motion picture that razes the structure of opposition that has been so carefully upbuilt. In other words, their theory and practice is dissimilar. Motion pictures fostering race prejudice, encouraging undue familiarity with the underworld, containing suggestive actions and scenes—these motion pictures ought to be censored.

"The way to combat unfair censorship; the method to foil politicians; the way to free the exhibitors and the public from unjust taxation; the manner in which to pave the way for an object lesson showing that censorship in many of its forms is useless and ridiculous, is to produce motion pictures which are free from doubtful detail. Until this is accomplished we will have a swarm of censors in cities, counties and states, most of them poorly equipped to perform most important duties.

"Mr. Selig and I have endeavored to release productions which cannot be criticised in any detail from a standpoint of censorship. That we are succeeding will be proven by the fact that the Selig releases contain a minimum of cut-outs in Chicago, the most difficult city in the world in which to please the powers, and also in Canada where censorship is unusually strict.

"We are working night and day to make the Selig productions worthy. During the last few months such distinguished stars of the spoken drama as Tyrone Power, Harry Mestayer, Otis Harlan and others have been added to our companies of artists. Such well known directors as T. N. Heffron, Colin Campbell, Marshall Neilan and others are working on meritorious productions and, other than these, many versatile actors and actresses have been engaged to make the Selig plays worthy.

"We have engaged the services of the best writers—in fact the Selig company claims a 'corner in authors.' Such writers as Anna Katherine Green, Meredith Nicholson, Louis Joseph Vance, Edward E. Rose, Rex Beach, Robert Hitchens, Mary Roberts Rinehart, E. Phillips Oppenheim,



J. A. Berst, Gen. Mgr. of Selig Polyscope Company

Gilson Willets and others are contributing to the worthiness of our stories. We are also devoting careful attention to our releases in three, two and one reels and we are not sacrificing the general excellence of these productions in any way, shape or form.

"The new Selig Diamond specials in three reels at present have all my attention. The exhibitors are certainly getting unusual value in these productions. Originally planned as features, we thought that the merit of these Diamond specials would prove to the exhibitors that our regular program is being consistently upheld.

"The favor with which our Red Seal plays are being received is indeed gratifying and supports us in our theory that if time, care, thought and expense are all crowded into a production, the action will be appreciated. 'The Carpet From Bagdad,' immediately became popular and prints cannot be issued fast enough to supply the demand. 'The Millionaire Baby' is a strong six reel drama, and is a great big production handled in a great big way. 'The Rosary,' a wonderful picture directed by Colin Campbell, and 'A Texas Steer,' featuring Byrone Power, and a great number of other Red Seal plays are to be released one every month."

Q V Q

## Griffith Aides in Demand

### Directors and Players Sought by Other Concerns; Walsh Goes to Fox

It seems that the Griffith student directors are much in demand by film concerns and the latest case of this description is the one of Roul A. Walsh who has been engaged by the Fox Film corporation as a producer to start active operations June 15.

Mr. Walsh was prominent as a Reliance and Majestic player and D. W. Griffith recognized in him the talents of a producer, which resulted in his assignment to a Mutual director's berth.

He has completed the Reliance Mutual Master picture founded on Isben's "Pillars of Society," the adaptation for which was prepared by Mary H. O'Connor and in it Henry Walthall and Mary Alden are featured.

George O. Nicholls is another Griffith graduate director who was recently engaged by the Western Selig 200 studio and Jack Adolf is still another who is now producing features at Universal, New York studio, not mentioning the names of the other directors.

Principally among the Griffith-Mutual players who have accepted flattering offers is Henry B. Walthall who played "Ben Cameron" in D. W. Griffith's "The Birth of a Nation" and who has left the Reliance-Majestic studios to go to the Chicago Essanay studios at a big advance in salary.

Wallace Reid also has left the Reliance-Majestic studios to go with the Lasky forces in Hollywood.

Q V Q

### INCE WINS BY STRATEGY

Thomas H. Ince is a strategist. He was confronted with a grave problem recently while engaged in supervising the production of "The Reward," starring Bessie Barriscale, and this is how he solved it: He needed some scenes within a theater—depicting Miss Barriscale behind the footlights—yet the task of filming a genuine audience vexed him. It were impossible, he concluded, to station the camera directly in front of the spectators and make everyone look at a given object instead of into the lens. So after some reflection, he instructed Robert Newhard, the camera man, to conceal the camera beneath the folds of an overcoat in a box in the upper tier. Then, throughout the entire performance, Mr. Newhard turned the crank while the spectators, unconscious of the fact that they were being photographed, vigorously applauded the real performers. The result was some wonderfully realistic views of the audience.

## Morosco Gets Cyril Maude

### Star of International Repute to Enter New Field at Bosworth Studios

Closely following the departure from New York of George Fawcett, the well known metropolitan star, for the Morosco-Bosworth studios, comes the announcement that this organization has signed another star of wide repute, to appear in pictures under its trade-mark.

Cyril Maude is the latest acquisition of the Oliver Morosco Photoplay company, in association with Bosworth, Inc., and he signed a contract only after much persuasion and negotiation on the part of the producers. Mr. Maude is a star of international repute, it being commonly conceded that he is one of the most beloved actors in England, while in this country his work in such triumphs as "Grumpy" and "Second In Command," both of which took New York by storm, have made him particularly popular with metropolitan audiences here. He arrived here last week.

Mr. Maude's career has been unusually active and has included many successful tours on the other side as well as in this country. Born in London, he obtained his dramatic instructions under Sir Charles Cartwright and the late Rona La Thiefe. His first appearance on the stage was in Denver, Colo., as the servant in "East Lynne," after which he returned to England and there appeared for the first time at the Criterion theatre, London, where he registered an immediate hit. Realizing the possibilities in Mr. Maude, a noted theatrical manager starred him as Sir Benjamin Backbite in that well-known English production "The School for Scandal," which was presented at the Lyceum theatre, that city.

He next toured the United States as Squire Chivey in "David Garrick," later entering into partnership with Frederick Harrison at the Haymarket theatre, London, the association lasting until 1905. During this period he produced and was starred in many notable successes, among which are "The Little Minister," "Manouvers of Jane," "She Stoops to Conquer," and "Second In Command."

While in Europe, George Tyler, the noted theatrical manager, signed Mr. Maude to appear in this country again where his success was instantaneous, the various characterizations which he presented, clearly portraying his unusual versatility. The screen vehicle for Mr. Maude has not yet been selected, but it will no doubt be one of his biggest successes on the theatrical stage. Work on this photoplay will be begun at once.

Q V Q

### "THE RESURRECTION" AT MILLER'S

Tolstoi's virile drama, "The Resurrection," is to be offered in photoplay at Miller's for the week starting Monday under the title of "A Woman's Resurrection." It is a powerful story for thinking people that will hold any audience by its intensity, the passion and pathos of the tale it unfolds and the powerful acting of the three great stars and their capable support. Betty Nansen, royal actress, who, in this production far surpasses anything she has previously accomplished in the "silent drama." Her emotional powers, her capacity for expressing tempestuous rage, remorse, grief and resignation were never so much in evidence as in this drama. She is brilliant, beautiful, vivacious and full of life and when occasion arises she soars to heights of artistry that almost surpass belief. William J. Kelly, the new Fox star and one of the most popular leading men in America, is splendid in the role of the hero, while Edward Jose, who plays the faithful servant who suffers insult and finally death in protecting his master, rightly earns the name of "The Warfield of the Pictures." Arthur Hoops, Stuart Holmes and Edgar Davenport also appear to good advantage. The third installment of the new serial beautiful, "The Goddess," is shown on Monday, Tuesday and Wednesday as the added attraction while the new "Exploits of Elaine" stories are shown on Thursday, Friday, Saturday and Sunday.

# Bruce Mitchell Triumphs in the Production of Comedy

**Director, Young in Business, Gains Title, "The D. W. Griffith of Comedies;" "The Tale of the Night Before" Explodes Theory That Comic of Over Four Reels Is Failure and Brings Out New Star, Bill Parsons, in Bid for John Bunny Fame.**

**A**T TALLY'S BROADWAY Theatre, before an audience of nine hundred of the most critical of all audiences—actors, producers and exhibitors—the names of a new star and a producer recently were added to the gallery of the famous.

For years it has been said by the greatest experts of the film game that any comedy that ran over two reels was bound to be a failure. That theory was exploded by the success of Marie Dressler's justly famous six reel comedy and then the critics carped that it could be done only in slapstick work;—anything that long in straight, clean comedy was bound to be a failure; and it remained for a man who has been producing less than a year to prove them wrong. Bruce Mitchell, who has earned the title of "the Griffith of Comedy," is the man who blazoned the way and showed up the critics, and "Bill" Parsons is the new star who has jumped overnight into the hearts of the public.

"The Tale of the Night Before," a comedy in four acts, written jointly by the producer and Anthony W. Coldeyew, is the name of the picture and it is one continual laugh from the main title to the trailer. The situations

are excruciatingly funny, the settings worthy of a great dramatic picture, the direction and action wonderful and the photography splendid. Altogether it was pronounced the greatest comedy without the slightest resort to slapstick ever seen in the "House of Tally," whose screen has carried the faces of all the greatest stars in filmland.

The roof garden setting is deserving of special mention. Nothing more realistic or beautiful has ever been filmed before and the incidental bits of realism, electric signs flashing on the backings, city streets photographed at night, rain scenes, etc., proved the touches of a master hand. Perhaps to the professional critic or actor the roof garden scenes were a little long; probably the inserts of letters could have been slightly shortened and a few other criticisms could be justly made. But what matters that when the critical audience that came to "pan" went home to laugh and marvel; and after all that is the mission of comedy. And the wonder of it is that the master mind that conceived and planned this all is one of the youngest producers in the game.

A good deal less than two years ago Bruce Mitchell saw his first motion picture taken, and to have worked his way step by step to managing director of a feature film company within that short length of time seems almost impossible. With commendable modesty he refuses to take any of the credit for his entrance into motion pictures, but lays it all to the foresightedness of Little Mary Pickford and her mother. These two old friends of his prevailed on him that motion pictures offered a field in which he belonged and they finally persuaded him to give up his business, that of sales manager for California for the Borland Electric company, and enter the game.

He soon found that the production end was more to his liking and for the first year at the Universal he claims the distinction of being bodily thrown out of the cutting room, laboratories, property rooms and any place else that he could learn anything, more often than any other man in the studios. His knowledge of direction he learned from such masters as Robert E. Leonard of "Master Key" fame, Otis Turner, the dean of the "Black Box" and many other features and Lloyd Ingraham, the producer of so many Mutual masterpieces. His first picture was with Robert Leonard—a dramatic production in which Mr. Mitchell played the part of a villainous detective (and played it so badly, so he says, that Mr. Leonard, to prevent any other director being "stung," kept him at work).

The other name that stands out so notably is that of "Bill" Parsons, the leading comedian of the National and the man who is believed destined to take the place in the hearts of the public left vacant by the lamentable passing of that ideal of the picture fans, the great and lovable John Bunny. Mr. Parsons's personality is wonderful and the way his work "gets over" is nothing short of marvelous. He is a natural comedian and properly handled, as he is sure to be under his present director, he probably will become one of the public's most popular idols. His facial expressions are excellent and without resorting to "mugging" he has the natural ability to cause a laugh.

The balance of the cast deserve special mention. Versatile Rena Rogers, Constance Johnson, late co-star with Victor Moore in "Snobs," and Carolyn Mitchell, a clever character actress, were the women, while Raymond Russell, late of the Oz company, and Russ Powell, who played the role of Captain Macaroff for sixty-eight weeks with the original company of "The Chocolate Soldier," took the leading male roles. The camera work was wonderfully well done by G. C. Peterson, well remembered as having done much of the excellent camera work in "Burning Daylight," and other Paramount pictures.

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BROADWAY AT FOURTH**

## Otis Harlan with Selig

### Star to Be Featured in Spectacular Red Seal Comedies at Chicago Studios

All hail to the latest dramatic star who has shied his castor into the motion picture arena. It is Otis Harlan and he has signed a contract to appear in Selig Red Seal plays. He will leave New York City in the near future for Chicago, where he will succeed Harry Mestayer as lead in the Selig Chicago stock company. Mr. Mestayer will come to Los Angeles to star in Selig productions.

Otis Harlan is one of the best known of light comedians. He achieved fame and fortune in the late Charles Hoyt's comedies and later appeared as principal fun maker in the support of Elsie Janis in "The Vanderbilt Cup," etc.

"This is my first try at motion picture work," said Mr. Harlan when interviewed, "but I am sure that I shall like the work. It took me some little time to see the light but, like the others, I have concluded that there are as many possibilities for artistic and conscientious work in motion pictures as in spoken drama. I am happy indeed to join the Selig company for Mr. Selig's artistic ideals are known everywhere and congenial environments and every facility for good work are accorded one with the Selig Polyscope company."

Mr. Harlan, it is said, will star in spectacular Red Seal comedies about to be put in production at the Chicago studios of the Selig company. He will be supported by a selected company of players.

Q V Q

### PICTURE SHOWS ON TRANSCONTINENTAL TRAINS IS PLAN OF FOX CORPORATION

Every transcontinental train that rolls into California may become a theatre on wheels if a test about to be made of a plan hatched by the Fox Film corporation bears out expectations.

William Alexander, a representative of that concern, is completing arrangements with the Chicago, Milwaukee and St. Paul railroad to show first run features in the dining cars between Omaha and Chicago. The best of the smaller machines will be used, and after dinner has been served and dispensed with the pictures will be displayed in the diners. If this venture proves a success the Fox corporation is planning to have the service on all the big transcontinental trains leaving Chicago. A Fox representative will meet all trains at each of the exchange cities and a change of features will be made every twenty-four hours.

Q A Q

### NEW MINA FILM PLAYERS

Dolly Larkins and William Ryno are the latest acquisitions to the producing force of MinA films. Miss Larkins (in private life the wife of George Larkins, also a well known photoplayer), has been in picture work for several years, during which time she appeared in productions made by the Universal companies, Frontier, Edison and others. Mr. Ryno, too, has had wide experience before the camera. Six years ago he was a member of the Nestor company and his since that time been engaged with other organizations. The two new players make their first appearance with MinA films in "Father Forgot," a single reel comedy which is to be released on the licensed program, Thursday, June 10.

Q A Q

### CHARLOTTE WALKER ARRIVES

Miss Charlotte Walker, the Broadway star recently signed for her photo-dramatic debut by the Lasky company, is now at the Lasky studio in Hollywood. She has begun work on the picturization of *Kindling*, which has been selected as the vehicle for use. It will be the first Lasky problem photodrama.

## Hubbard Praises Pictures

### One of Roycrofter's Last Letters Told of General Good Done by Photoplays

Elbert Hubbard, shortly before he went to his death abroad the ill-fated Lusitania, wrote the Selig company adding his testimonial to the worthiness of the motion pictures. His tribute to the educational advantages and general good that are being accomplished by the art of cinematography he never lived to see in print. He wrote:

"I do not drink, nor smoke, nor chew, but I spend ten cents or a quarter to see motion pictures at every opportunity. The motion pictures cheer but they do not inebriate. They lubricate the wheels of existence, rest, refresh, stir the imagination, and they never give you that dark brown taste the day after."

"For most of the ills that human race is heir too, try the motion pictures. They are Jeffersonian in their simplicity. You slip in and out and the whole thing is free from frills, fads and fussiness. You always get your money's worth."

"Motion pictures are the greatest educational factors of this day and age. They show one half of the world how the other half live and banish ignorance and superstition. Through motion pictures we are getting acquainted with the world and the world is being brought to our doors. Our desire to know is satisfied because the motion pictures show us."

"No criticism can be brought against the motion pictures that cannot be brought with equal truth against books. There are good books and there are bad books, and it is exactly so with motion pictures. Good people only wish to see the truthful and worthy and as we grow better we will have better motion pictures. And I, for one, believe the helpful and the true are coming to the fore on the motion picture screen."

Q V Q

### DADDY MANLEY TO BE FEATURED BY UNIVERSAL IN SERIES OF STORIES

The Universal company has made arrangements with John Fleming Wilson, the well-known short story writer, for a series of one and two-reel stories written to feature Charles "Daddy" Manley. Two of them have already been produced with Daddy Manley playing the principal role, and both have been well received. Although Daddy is eighty-six years old and the acknowledged oldest actor now actively engaged in this country, he is still as full of enthusiasm over a part and the proper handling of it as he was the first time he appeared before an audience. It is a rather new venture, this featuring an octogenarian in a series of pictures, but judging from the reception accorded the first two they will receive their meed of applause.

Q A Q

### HENRY OTTO MARRIED? NO!

When Henry Otto, the American director, left Santa Barbara for a two weeks trip to Chicago, some wise person gave it as his opinion that he was going to be married. Mr. Otto was asked if this was so and scented some fun, he feigned confusion and then the rumor assumed the aspect of truth. On his return a number of his studio companions met the train with bulging pockets and wise smiles. Enter Mr. Otto from the train all by his lonesome and with a pipe, and as no newly wed would carry a pipe the first week, it was apparent that some one had blundered. Several old shoes and pockets of rice, to say nothing of a stray horse-shoe or two, were quietly deposited in the gutter and one auto made a desperate ride to Mr. Otto's residence to tear down the rosettes, shoes and flowers which were hung around to greet the "wedded" couple.

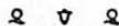
# NEW YORK NEWS

BY  
FRANK P. DONOVAN

## HADDOCK MAKING "THE TRADE SECRET"

A big five reel photoplay production for the Gotham Film company of New York was begun recently by William F. Haddock, the popular director, who is known most everywhere as "Silent Haddock." This production will be entitled "The Trade Secret" and is intended to be as highly melodramatic as it is possible for a feature to be. It was taken from a short story of the same name which ran in Munsey's all-story magazine. From a wide range of stories it was selected as the one which had the greatest amount of punch in it for photoplay purposes. There are many climaxes in the scenario as drafted from the story and the authors think that it works out better as a film story than it did in type because of the fact that the descriptive action in the story can be actually visualized and can therefore be made more convincing. The scenario was written by John B. Clymer in collaboration with Mr. Haddock.

As a further measure of certainty that the picture will be a success two leading stage celebrities have been engaged for the principal parts. Miss Betty Marshall will be the leading woman and will play opposite to Frederick de Belleville, the eminent actor who is now appearing in Charles Frohman's revival of "A Celebrated Case," at the Empire Theatre, New York. Mr. Haddock expects to finish the production inside of five weeks.



## DeCARLTON MINSTREL STAR

The North Georgia Agricultural college is located at Dahlonega, Georgia, and during the filming of "The Plunderer" at this town, it was decided by the college to install a motion picture projecting machine. Ways and means were discussed as to the raising of the finances necessary to purchase this machine and it finally was decided to give a minstrel show with the students as the talent. Rehearsals were started and George DeCarlton, assistant director of the Fox company under Edgar Lewis, offered his services to the boys which were gratefully accepted as Mr. DeCarlton had played with "Honey Boy" Evans and many others of note in the minstrel business. As this college is a military institution, it was a pretty sight to see the students in their military full dress uniforms on the eventful night and with Mr. DeCarlton as Interlocutor, the affair was a huge success and enough money was procured to purchase one of the latest Powers' projecting machines.



## DELSON WITH EDWIN AUGUST

John Delson, the former Lubinite, is now with Edwin August on the Smallwood-United program and will soon be seen to good advantage in some forthcoming two part features being produced by Mr. August.

The Strand theatre management is making preparations to present a series of special performances for children. An elaborate program is in preparation which is sure to amuse the little ones. What is said to be the most marvelous and realistic war pictures ever taken are the German government pictures taken by the Eiko Film Co. in association with the local Antzeiger. These pictures have been copyrighted in this country and will be shown at the Strand theatre. Later the Strand theatre will also present government war pictures taken with the Allies.



## FIRST MINA COMEDY OUT

The first MinA picture to come from MinA's new studios in Los Angeles is "Life's Mysteries," which will be re-

leased on the licensed program. It is a comedy in one reel directed by Milton H. Fahrney.

A number of additions have been made to the roster of MinA players and they make their first appearance under the new banner in "Life's Mysteries." Among them are Louis Fitzroy, formerly with Nestor-Universal, who plays the leads in this picture; Jane Colwell, at one time leading woman with Selig, who is cast for the leading feminine role, and Jefferson Osbourne, a motion picture player of long experience, who has appeared in Nestor-Universal productions, Venus features, Bosworth, and other releases.



Crowned Heads of Europe Introduced in Photoplay as Appeal for Peace, Entitled "Rafferty Settles the War," Produced by J. A. Fitzgerald for All Celtic.

## SPINGLER GIVEN PRAISE.

Edgar Lewis, the resourceful director of the Fox Film corporation, paid a glowing tribute to the excellent work of Harry Spingler, when recently he said: "I consider Spingler to be the foremost portrayer of juvenile roles in the cinema field, and it is only a question of time when his name will shine forth on the electric signs as a star of more than ordinary ability. Of course, his splendid training in the legitimate has proved a big asset in his success on the screen. Further, he keeps himself in excellent physical condition, and is willing to carry out directions when enacting a scene despite the fact that a slip may mean serious injury."

"To cite an instance, when I was taking some scenes in 'The Plunderer' down in Georgia, Spindler was called on to fall through a hole into a mine, a fall of about twenty-five feet. Harry made the fall all right, only he sprained his back and was laid up for five days. At the end of this time, however, he was back on the job, and we went through the scene again, this time without any mishap. Time will tell in Spingler's case. He is marked for stardom."



## KING BAGGOT IN "THE MARBLE HEART"

King Baggot, the Universal star, will play the part of the sculptor in "The Marble Heart," which has been adapted for projection from the well known stage classic

## Street and Theatrical Wigs

A COMPLETE LINE OF LEICHNER'S MAKEUP

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of the same name. This play was always one of Mr. Baggot's favorites when he was on the stage. In his younger days he played the part of Volage in support of the late Lawrence Hanley, who played the leading part, that of the sculptor. Now that he is a star it is Mr. Baggot's turn to play the sculptor, but he will do it in a rather different way than it was done by Lawrence Hanley. Perhaps it is because he has some skill as a modeller that Mr. Baggot has always wanted to play the sculptor in this piece.

"The Marble Heart" has always had some fascination for classic actors. Nearly all of the illustrious thespians have had it in their repertoire at some time, and Robert Mantell has always had it on his list of plays. The screen version has great advantages over the stage manuscript. The first half of the story calls for some gorgeous settings of the ancient Roman period. Much money has been expended by the Universal company in scenes and costumes and there will be some large ensembles. This picture will be a multiple reel production, but the length will not be announced until the cutting and joining is finished.

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#### VECKROFF MAKING EXCELLENT FEATURES

There is one director in a hundred like Perry Veckroff, of the Kinamacolor company of New York, for he can take a poor story and make a good picture of it, and has done it numerous times at that. His last release, "When it Strikes Home," released by the Ward Film corporation, has proven one of the biggest hits of the year, going even better than did his great picture, "Three Weeks," which is playing to packed houses the country over. A bright future seems in store for him as a feature director.

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#### "RAFFERTY AT CONEY ISLAND"

"Rafferty at Coney Island" will be the next release by the All Celtic Company of the Adventures of Peaceful Rafferty series by the company's president, Charles C. O'Hara, which are being produced by J. A. Fitzgerald. Many famous stage and motion picture players enact the main comedy role in these comedies, among them being Peggy Shannon of Universal fame; Charlie Mason, late of Flemingo Films; Joseph Sullivan as Rafferty; Laurie Mackin as the housekeeper; Boots Wall, Billy Bowers, Arthur Sprague, Tommie Mullins, Tom O'Keefe, Marie Rohmere, Frances Ward, Miss Verne, Nye Melchoir and Tamany Young, who has been starred for more than a year and a half with the Mutual, as the creator of "Bill" in the Paul West series "Bill, the Office Boy," that created much comment all over the world.

♀ ♀ ♀

#### CONKLIN'S FLOWER GARDEN

Chester Conklin, who impersonates "Mr. Dropping-ton" in Keystone comedies under the direction of Mack Sennett, purchased a new home some months ago and this spring set about the work of planting flowers in appropriate spots about the yard. He watered, weeded, fertilized and performed all the duties that he found in his book of instructions. But he got his seeds mixed and he has been busy during the last fortnight removing tomato vines from his veranda boxes, string beans from along the sides of his front walk and forget-me-nots from his vegetable garden.

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#### PHOTOPLAYERS AT TIA JUANA.

Director Charles Swickard and a company of players from the New York Motion Picture corporation, left last week for Tia Juana, where a number of scenes for "The Beckoning Flame," the five part Mutual Master picture in which Henry Woodruff, Tsuru Aoki and Rhea Mitchell will be presented, will be filmed. In Tia Juana, there is a house particularly suited to the requirements of the scenario—it is of East Indian architecture—and this will be used as the background of about a dozen scenes. Work on the production of "The Beckoning Flame" is progressing favorably and within another fortnight, it is expected Mr. Swickard will have begun filming his next feature—"The Toast of Death".

#### ARBUCKLE REFUSES OFFER

A little over two years ago Roscoe Arbuckle returned from a tour of the Orient with Ferris Hartman. This week Mr. Arbuckle received a flattering offer to take a company of his own picking to China, Japan and India. Being under contract with the Keystone Film company at a salary that removes the temptation from outside offers, Roscoe was compelled to turn down the proposition with thanks. The call of the east is still strong in his heart, however, and it was with much regret that he cabled his refusal.

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#### CELTIC COMEDIES RELEASED

The All Celtic company's series of one and two-reel comedies entitled "The Adventures of Rafferty" will be released on the World Film program. The first was released June 7. These sterling gems of Irish humor are being scenarioized by the well-known story writer, Charlie O'Hara, and directed by James A. Fitzgerald, acknowledged the youngest moving picture director in the business.

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#### TRIO OF STARS IN NEW FOX FEATURE

The Fox Film corporation has placed in rehearsal at its studio in Jersey City a new five part photoplay entitled "A Mother's Love," the work of Rex Ingram, who will



KING BAGGOT  
As Fabian and Louis in "The Corsican Brothers."

also assist J. Gordon Edwards in directing the feature. A trio of stars, consisting of Betty Nansen, Claire Whitney and Stuart Holmes, will interpret the principal roles.

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#### "THE TRAWLERS" TO BE FILMED

The first big feature film to be produced by the Major Film company will be "The Trawlers," staged from the \$2500 prize story of James B. Connolly, which appeared in Collier's Weekly, and which was judged by Theodore Roosevelt, Ida N. Tarbell and Mark Sullivan, editor of Collier's. Mr. Connolly himself is expected to come here to direct the production of his story.

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MANUFACTURING

# Charles Clary Scores Heavily in Two Important Roles

**Work of Sterling Leading Man in Majestic-Reliance and Selig Productions Stands as Artistic Triumph in Make-Up and Thoroughness of Interpretation.**

**F**RIENDS of Charles Clary, the former Selig and now Reliance-Majestic leading man, last week had the privilege of "catching" Mr. Clary in two of his best efforts in photodramas, in which he played leading roles so different in their character delineation—and played

of the actor. Mr. Clary has given a fine dramatic touch to the character of the artist in "Man's Prerogative." He could have over-acted and marred his work and that of others, for the part was susceptible to careless construction. Yet at all times Mr. Clary kept within his grasp every situation, no matter what shading it demanded, and, embraced by a rare natural ability, gave to the role a thoroughness of interpretation that is being commonly remarked upon by his friends and others.



**CHARLES CLARY**

In the Role of Mohamed in Selig Production,  
"The Carpet From Bagdad."

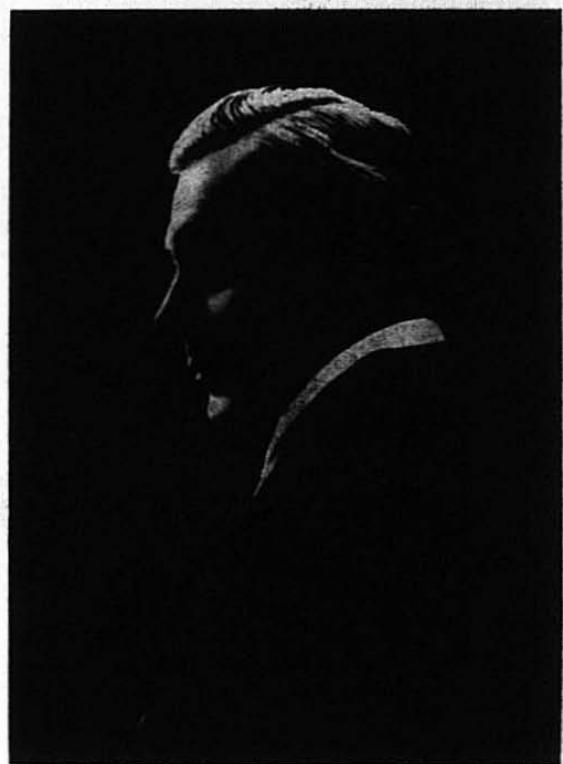
them so well, too—that Mr. Clary sort of automatically takes rank even above his former high position as a film star.

The film stories which have served so strongly to add to Mr. Clary's reputation are: "Man's Prerogative," a Reliance-Majestic offering, and "The Carpet From Bagdad," the Selig production. In the former he carried the role of an artist, a not too villainous "heavy" part, with Miss Mary Alden, supporting Robert Edeson, and in the latter the character of Mohamad, playing opposite Miss Kathryn Williams.

The two characters are so widely dissimilar and were so realistically essayed that only highest praise can fit a situation calling for a review of the actor's efforts.

Mr. Clary's Mohamad stands out boldly in every essential feature as an artistic depiction. He has shown especially in this character a grasp of the true values of make-up which demands credit be given him for achieving something well worth while in teaching a lesson of the possibilities of the screen in moulding a role with an eye to true depiction.

To see Mr. Clary in either of these offerings is a pleasure, but to go through both with him is a greater one, for, seeing both, one can much better estimate the ability



**CHARLES CLARY**

In the Role of the Artist in the Reliance-Majestic Production, "Man's Prerogative."

## LUBIN CLEANS HOUSE

The Lubin company has laid off about two hundred players and directors, and the most of them can now be found making the daily rounds of the various eastern studios. Edison has also make a clean out.

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## GRANDON TO TAKE REST

As the result of his physician's verdict, Francis J. Grandon, the Majestic-Griffith producer, is taking a vacation. He will spend the time in motoring from Los Angeles to New York and return, which will be after he has spent about a week in New York. For the last year Director Grandon has been working steadily on dramatic subjects and his nerves are in a wrecked condition. His physician is of the opinion that a change of climate will mean a great deal toward the improvement of his physical condition.

# Word Close-ups of Activities at all Studios

## And Personal Notes from Publicity Purveyors

### MUTUAL NOTES

Mazie Radford, the pretty Titian haired Reliance actress, is playing a small but important part in the Majestic Mutual Master picture, "The Fox Woman," by John Luther Long, author of "Madam Butterfly."

Mrs. Kate Toncray, the well known character film actress of recent Biograph fame, is being cast for some momentous parts in Reliance and Majestic films that will be released in the near future. Miss Toncray is a splendid actress and is well located in motion pictures, for she is an expert at pantomime work.

Thomas Jefferson, veteran of the speaking stage, now being featured in pictures produced at the Reliance-Mutual studio, was the guest of honor at a recent dinner given by a Los Angeles theatrical gathering. Mr. Jefferson in his speech remarked of the wonderful development of motion pictures, the manner in which they are injuring the speaking stage drama and etc. His talk lasted for about thirty-five minutes, and he received an ovation when he sat down. He renewed many acquaintances and is contemplating entertaining this theatrical gathering at the Mutual studio in the near future.

Walter Long is well satisfied with his part in the Reliance Mutual Master picture "The Martyrs of the Alamo," in which he is portraying the historical character of "Santa Ana," who, in the days of the Alamo, was the dictator of Mexico. Long is a very good type for the part. In "Out of Bondage," the two reel Majestic starring Dorothy Gish, Mr. Long is seen in his familiar crook character. F. A. Turner was also prominent in the cast. The photodrama was produced by robust George Siegmann.

Marguerite Loveridge, who recently journeyed with the "Runaway June" company to Bermuda, has settled down in California, and intends continuing her work at the Reliance and Majestic studio. In the one reel Reliance, "The Housemaid," Miss Loveridge enacted the title role.

W. E. Lawrence, native of Brooklyn, N. Y., and now affiliated with the Reliance and Majestic studio in Hollywood, is the instigator of forcing some of the players to believe that the New York Yankees are far superior as baseball players to the New York Giants. It is also his contention that the Yankees will finish first place in the baseball race this season, and furthermore they will be the world champions. Boosters for the Yankees such as Mr. Lawrence are plentiful in Southern California.

Sheriff Arthur Mackley, the capable Reliance producer, is actively engaged in the production of the one reel drama "The Ten O'Clock Boat," written by Frank Dorrance Hopley. Many novel dramatic situations are introduced in this Reliance photodrama and all are being splendidly carried out by the well balanced cast. Joseph Henaberry is portraying the leading male role, Catherine Henry, is to be seen in a dramatic characterization and the supporting cast includes clever Margie Wilson, John J. Shehan and C. M. Linton. Some of the late Reliance photodramas produced by Arthur Mackley, have been receiving some wonderful trade journal review notices and "The Ten O'Clock Boat" will, from present indications, be just as good as any of Mackley's previous efforts.

Raymond Wells, who was prominent as a stock leading man before joining the ranks of the Reliance-Majestic players, is proficient as a fencing master, and is quite prepared for the duel scene in the Reliance feature, "Old Heidelberg," in which Wallace Reid and Raymond Wells participate.

Chester Withey, one of the principal Komic laugh provokers, and collaborators with his director, Edward "Komic" Dillon, on the Komic themes, is developing into a clever actor and author. Mr. Withey's conception of

comedy, as demonstrated in the recent Komic releases, is proving to be the right kind, for they are meeting with hearty approval wherever exhibited. In Los Angeles they are featuring Komic Mutual releases in the same manner as they do the multiple reel feature film with popular stars enacting the principal parts.

A new stage floor is being built on studio number one at the Reliance and Majestic studio, as well as another layer of dressing rooms on the ones recently completed.

Wilford Lucas, well known in the film circles as an actor and producer, has been engaged by D. W. Griffith to enact a part in a forthcoming Mutual Master picture to be produced by John B. O'Brien. It will be remembered that Wilford Lucas was one of the original Biograph players, to appear in the D. W. Griffith one and two reel dramatic classics that will live forever.

Lucille Young, who of late has been portraying some excellent parts in Reliance-Majestic photodrama, has been made a permanent member of the Mutual studio. Miss Young as a film actress has been prominent. She made her debut with the Lubin company. In the Reliance subject "Rose Leave," Miss Young enacted the part of adventures and for the present she is playing a strong part in the three reel Majestic "Thicotrin" taken from Ouida's novel of the same name.

Emmet J. Flynn, for a lengthy time assistant to Director John B. O'Brien at the Majestic studio, has abandoned his duties as assistant director and will in the future play juvenile parts in Reliance and Majestic photoplays, before becoming first assistant to Director O'Brien. Mr. Flynn played in pictures produced at the Mutual studio.

Vera Lewis, the striking Reliance and Majestic character actress, according to reports spread by her talented husband, Ralph Lewis, is a wonderful cook. Mr. Lewis who has been a trooper all his life is well qualified to act as judge and is a firm believer that no cook can compete with the "chicken a La Maryland" prepared by his wife. Mr. and Mrs. Lewis are a happy couple and are very popular at the studio.

William Lowery of the Reliance and Majestic studios is establishing quite a reputation as a motion picture actor. He is being recognized in Mutual photodramas by his many friends with whom he has played during his long term as an actor on the speaking stage. In the Reliance, Mr. Lowery makes his most recent appearance in the part of a husband who is greatly disappointed in his wife, played by "Billie" West, and the balance of the cast included Violet Wilkey, Frank Benett and Lucille Young.

"Billie" West, who has been affiliated with the Reliance and Majestic studio for more than two years, has been cast to portray a very important part in the three reel Reliance, "The Wolf Man," by Chester B. Clapp, which is to be produced by the capable Mutual producer, Paul Powell. Director Powell recently completed "Up from the Depth's in four reels, as a Reliance Mutual Master picture, and in it were featurer Courtenay Foote and Gladys Brockwell, supported by Mrs. Gaston, W. E. Lawrence, William Hinckley and William H. Brown. "Billie" West is one of the most versatile actresses employed at the Mutual Hollywood studio.

Charles West, late of the Biograph Studio, is enacting a principal role in the two reel Majestic-Mutual society drama, "The Woman From Warren," now being produced by Ted Browning. Mr. West is one of D. W. Griffith's first pupils of the old Biograph studio, he making his first appearance under the direction of Mr. Griffith about six years ago. Since then he has progressed with

# News Notes of Directors and Players at all Studios

the film business, and ranks today prominent among leading men appearing in photoplays.

Lucille Young, a late acquisition to the player's forces at the Reliance-Majestic Hollywood studio, with her mother, about a year ago took a trip to Africa, where they visited the Sarah Desert. "The Garden of Allah." There Miss Young met the types reproduced in the spectacular production, "The Garden of Allah," which recently toured the United States under the direction of George Tyler. Miss Young brought back with her from Africa many souvenirs, which she has liberally distributed among her friends. Miss Young is a very interesting person, and her talks on travel are entertaining to her studio associates.

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## NATIONAL NOTES

The National studios at Santa Monica and Gower, formerly occupied by the Oz company, are receiving a new diffusing system.

Managing Director Bruce Mitchell, President William (leading comedian "Bill") Parsons and Scenario Editor Anthony W. Coldevey left Saturday with the company's attorney, Geo. E. Zimmer, for New York to witness the first run in that city of Mr. Mitchell's feature comedy, "The Tale of the Night Before." They will be gone about three weeks and during their absence the affairs of the studio will be looked after by Director Fred Hornby and his capable assistant, Mr. Woods.

Rena Rogers, the clever little leading woman of Bruce Mitchell's company, is mourning the loss of her toy fox terrier—he having grown so fast that he is lost as a toy. We suspect that his mother was closely related to a great Dane.

Connie Johnston, leading woman with Director Hornby's company, had a narrow escape from death a few days ago when a limousine struck the light Hupmobile she was driving. The charming little actress escaped serious injury.

Raymond Russell has opened negotiations with the "Big Ben Alarm Clock company" for the construction of a monster alarm to be installed in the Sultan baths. Why!

"Bill" Parsons was the happiest man in the world last week. He worked for three days in the center of a bevy of bathing girls all gaudily attired in Annette Kellerman bathing suits in the production of Bruce Mitchell's latest picture, "The Baron's Millions."

Russ Powell, the 310 pound cupid of Director Hornby's company, has been working all week as a baby girl of seven and he grew so used to frolicking and gamboling in the bed of daisies in the Busch gardens in Pasadena, that he refuses to eat anything but cauliflower and lamb, and everytime he sees a dandelion he starts to skip. However, he has an extremely funny part that makes up for all the discomfort he is going through.

Anthony W. Coldevey, scenario editor; Wm. Siter, Bruce Mitchell's assistant; Donald Burton and Vernon Jones have rented a beautiful home together in Hollywood and have a Hashimura Togo to attend to their many wants. They also have a large brown Lozier to ride to and from the studio in.

Tom Ingman of the Bosworth studios is now in charge of the laboratories of the National. He is justly proud of the toning and tinting in the first print of "The Tale of the Night Before." The toning of the dissolves was a beautiful piece of work.

The Lasky Feature Play company will make four releases in July: Victor Moore in "Chimmie Fadden," Charlotte Walker in "Kindling," Laura Hope Crews in "The Fighting Hope," and Ina Claire in "The Puppet Crown" with Carlyle Blackwell.

## UNIVERSAL NOTES

For the first time in more than a month, J. Warren Kerrigan, who recently underwent a serious operation at

a Pasadena hospital, has been allowed to leave his bed and go out into the air alone. Although he is improving rapidly, Mr. Kerrigan is still far from his normal self.

P. A. Powers, treasurer of the Universal Film company with offices in New York, this week arrived unexpectedly at the Universal's western plant. Mr. Powers came west primarily to spend his vacation and incidentally to be on hand to see that everything possible was being done to prepare for the arrival of the Universal's "Beauty Special." Carl Laemmle, president of the company, has also left New York for Universal City.

E. McGrew Willis, of the Universal's western scenario staff, is working on a filmization of "The Primrose Path," a four act drama by Bayard Veiller, which is to be put into shape for a four reel story for Julia Dean on her arrival on the coast.

To vary the deadly monotony of continually playing to the fair film fan, Herbert Rawlinson, popular lead with the Turner Special Feature company, is at present essaying the role of a real, sure-for-goodness villain. "Homage" is the time of the story and in it, Rawlinson asked to be allowed to play the "heavy," just to see what it is like. After considerable argument, the request was granted. There will be no other villainous parts to follow, however, so the fair film fan may take heart.

Henry McRae and his company of 101 Bison players have returned from a stay of some two weeks among the Santa Barbara islands, bringing with them almost two thousand feet of decidedly unusual "sea stuff." The company went to the islands to take scenes showing the

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Sixth Episode of

**"THE DIAMOND FROM THE SKY"**

**Starring Lottie Pickford**

# Studio Notes and Interesting Stories of Players

wrecked Aggi, intending to use the hull in a story of the sea. On their arrival and throughout their stay, the seas were running so high that the original plan had to be abandoned and another story substituted. The result was even more satisfactory than what they had originally planned and includes some startling "close-ups" of the wrecked boat and the rocks, taken from a small boat rowed perilously near by some of the sailors from the ship.

Otis Turner, who has been directing the action of Hobart Bosworth in the production of "The Scarlet Sin," a four reel story of the coal regions, has completed the picture and is preparing it for shipment to New York. The story was written especially for Mr. Bosworth by Olga Printzlau Clark and is regarded by company officials as one of the best four reel features of recent months. Playing opposite Mr. Bosworth in this production is Jane Novak, the pretty young screen actress, who recently was married to Frank Newberg of the Biograph company.

Ascar A. C. Lund, who left nearly two weeks ago for San Francisco and the Mojave desert, there to stage a number of exteriors in the production of his first Universal release, "Just Jim," a four-reel feature, has not yet returned to the Universal City studios. "Just Jim" is a true story of the west builded about the smuggling of Chinese into this country after the passage of the law prohibiting their legal entrance. Harry Carey or Biograph fame will play the lead in the one picture. Mr. Carey will be remembered for his work in "The Amateur Cracksman" and other Biograph films.

A telegram has been received at the Universal's western plant stating that Julia Dean, the popular star of the speaking stage, who recently signed a contract with the Universal company, has left New York and is on her way to Universal City where she is to star in pictures which are to be written especially for her. Many of them will be taken from successful Broadway plays. Nat Goodwin is also to work at the western studios and is to be similarly featured. No definite information has thus far been given out regarding the producers who will be assigned the posts of directing the action of these stars.

Gene Gauntier, leading woman with the Clark-Gauntier company at Universal City, has recovered from her recent illness and is again at the studios where the company is completing "The Mate of the Primeval." Miss Gauntier's illness was brought on by an auto trip into the backcountry where, in the production of a film, the company traveled in less than six hours from 110 degrees in the shade of a cactus on the Mojave desert to the snows of the Bear valley country, where the temperature was six degrees below freezing.

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## KEYSTONE NOTES

The recent enlargement of the garages at the Keystone studios in Edendale was a necessary improvement. In addition to the trucks, roadsters, touring cars, runabouts and other cars that are owned and kept in constant use by the company are eighteen cars privately owned by Mabel Normand and Messrs. Sennett, Sterling, Arbuckle, Griffin, McCoy, Conklin, Kennedy, Jones, Thompson, Wright, Reed, Armstrong, Arling, Frazee, Henderson, Lockwood and Del Ruth.

The talent that is wasted by the inability of the camera to register sound is so abundant at the Keystone studios that the efficiency manager is moved to tears when he considers the waste by-product. Phyllis Allen, known internationally as a character comedienne, played big time vaudeville for years and still possesses a wonderful voice of great force and clarity. Charles Arling was known for years in musical comedy and his rich, sweet voice was never better than at present. Polly Moran has played around the world in vaudeville and her voice earned her a season with DeWolf Hopper. Joseph Swickard, Fritz Schade, Minta Durfee, Glen Cavender, Harry McCoy,

Harry Booker, Roscoe Arbuckle, Charlie Parrot and others are quite sufficient to supply the cast for a musical show that would not need to offer any apologies to anyone.

Raymond Hitchcock is now in his third week with the Keystone company but Mack Sennett avers that the new star is camera-broke and working like a lens veteran. The two have been guests at many dinners since the arrival of Mr. Hitchcock from New York and are much in demand socially. Their preference, however, lies in quiet evenings with a little circle of friends at Mr. Sennett's club or high-speed drives to the beach in his Fiat.

Mack Swain, the "Ambrose" of Keystone fame, toured for years throughout the United States with his own shows and deserted the stage only when conditions placed pictures in a higher place in public favor. Last week he received a letter which is typical of many others that have come to him since he has been with the Mack Sennett forces. In it the writer expressed his regret that Mr. Swain no longer played an annual engagement in Denver but spoke of his pleasure in being able to witness Keystone pictures in which Mr. Swain appears. These are the little things that brighten the lives of the slaves of public entertainment and make the hard knocks of screen comedy easier to bear.

Mabel Normand, Keystone star, designs all of the beautiful gowns that are famous in the pictures in which she appears and in her private life as well. One creation, a symphony of silk which she recently had made, attracted the attention of Mizzie Hajos, star in "Sari" while that clever little bundle of femininity was playing in Los Angeles, and she asked permission of Miss Normand to have the gown copied. This was granted by the "Queen of the Movies" and Mizzie left Los Angeles with a treasure that she prizes very highly.

Owen Moore, Keystone juvenile man, found a valuable pearl in an oyster while dining at his home. It is said to be worth about \$1500, and Mr. Moore is having it set in a ring for Mrs. Moore, professionally known as Mary Pickford.

Harry Booker, now playing character comedy parts with the Keystone company, visited Los Angeles when there was only one theatre in the city. He is one of the "old-timers" who never grow old, and although he pioneered in theatricals when Los Angeles was a village he is just as progressive and up-to-date today as any of the younger members of the Mack Sennett organization.

Fritz Schade spends most of his Sundays at Venice and other of the beach resorts, and dancing occupies most of the time on these occasions. Although a bit stouter than Vernon Castile, Fritz is exceedingly light on his feet and is capable of keeping up the pace until his partners are light in the head.

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## INCEVILLE NOTES

Another of his famous burglar characterizations is being played by Walter Edwards in a human interest story by Richard V. Spencer entitled "The Burglar's Baby," at the studios of the New York Motion Picture corporation. The plot deals with the reformation of Bill Slademan, ironworker, who is thrown out of employment and turns burglar to support his wife and child. In the cast with Mr. Edwards are Leona Hutton and J. Barney Sherry.

"The Russ" is the title of a two-reel underworld story being filmed under the direction of William S. Hart at Inceville. It has to do with the efforts of a reformed gun fighter to save the life of a girl he meets by chance in the city. Mr. Hart is playing the lead and his supporting cast comprises Clara Williams, Jack Davidson, Fanny Midgley and Gertrude Claire. The scenario is by Arthur Johnson.

A story that all woman should see—especially those

## Personals and Brief Stories of New Productions

who, down in their hearts, know they are doing their husbands a gross injustice by their extravagance—is "His Superficial Wife," a forthcoming two-reel offering on the Mutual Program, under the banner of the New York Motion Picture corporation. It is a drama that is a picturization of a page from life, unfolded in a powerful manner that will bring home to thoughtless wives the realization of their wrongs. Walter Edwards is starred in this gripping drama of the home and his supporting cast is made up of Leona Hutton, Harry Keenan and Harvey Clarke. The story is by Richard V. Spencer and Thomas H. Ince.

"The Secret of Lost River" is the title of a picturesque, yet thrilling, story which has just been filmed in two reels and will soon be released as part of the Mutual program by the New York Motion Picture corporation. What is unusual about the production is the fact that the body of the story is consequent to the chance finding by Tom Thornby, a young prospector in the west, of a tube, in Lost river, containing a painting. Pierre Vignol, an artist, whom Tom has befriended, takes the painting to Padre Francisco at the mission, who tells him the history of the painting. It is for the picturization of this narrative that big scenes of an Indian fight were required.

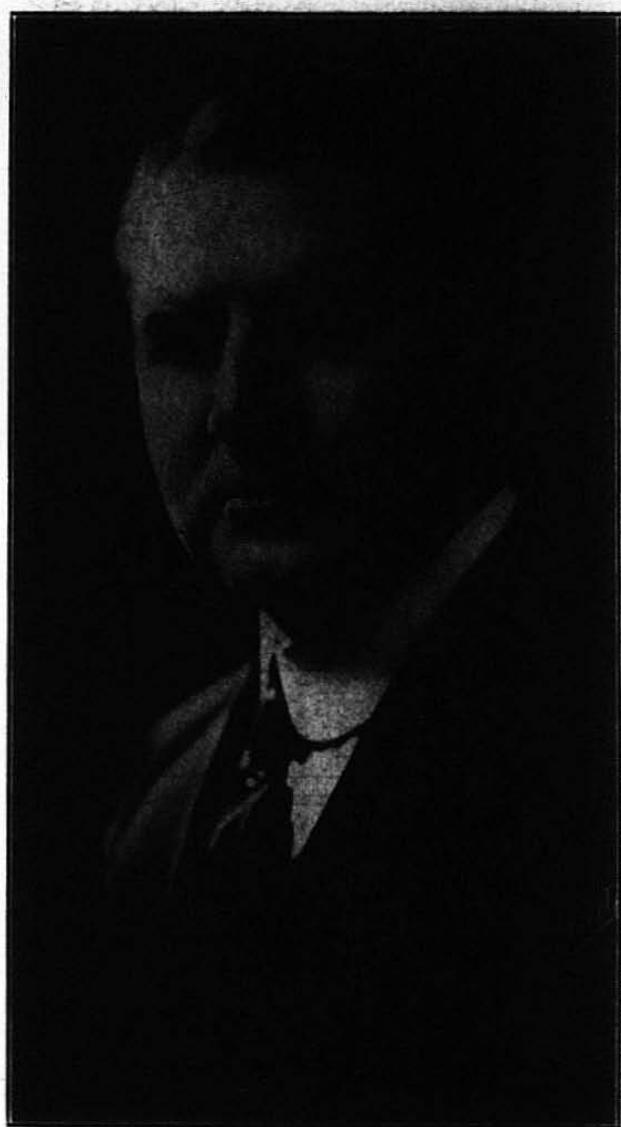
Leona Hutton supplied the bracelet recently that was used in "His Superficial Wife," a forthcoming two-reel drama of the New York Motion Picture corporation on the Mutual program. About the bracelet hinges the action of the story, for it is to purchase the expensive adornment that John Wallace, a stock broker, mortgages his home. Miss Hutton, strangely enough, owns a bracelet that tallied almost exactly with the description of the one prescribed in the scenario. She at once recognized the similarity and offered it to Director Walter Edwards for use.

Many admirers of Walter Edwards, the distinguished character actor and director of the Kay-Bee, Broncho and Domino companies, are under the erroneous impression that he is capable of playing nothing but miners, burglars and farmers. Those, very true, are the parts in which he has been most frequently seen, but he can play a "straight" part as well. This is proven by his splendid work in the role of John Wallace, stock broker in "His Superficial Wife." Mr. Edwards was given opportunities in this part that did not offer themselves in most of his previous pictures.

Inceville's entire coterie of Indians appeared recently in war paint and feathers for some exciting scenes in "The Secret of Lost River". The redskins worked before the camera in the scenes depicting an attack on the white settlers, the fight having been caused by Ramon Valdez, a Spaniard, who tries to abduct White Dove, an Indian maiden.

Jack Davidson, the talented young New York actor, who made such a profound impression by his work as Robbins in "The Sign of the Rose," will be seen soon in a different role in "The Secret of Lost River." Mr. Davidson plays the part of Pierre Vignol, an artist and, being of French parentage, the actor was able to look the part without the aid of makeup.

Louise Glaum, leading woman of the Kay-Bee, Broncho and Domino companies, stopped playing vampire types long enough recently to enact the role of an Indian maiden in "The Secret of Lost River." Miss Glaum surprised her associates, as well as Mr. Ince himself, by the wonderful way in which she disguised herself to look like the daughter of a redskin chieftain. Her wealth of dark tresses is especially appropriate for such parts.



**FRANK POWELL**

Who is Directing Splendid Production for Fox Film Corporation at St. Augustine, Florida

### POWELL MAKING BIG FEATURE

Surpassing in interest many of the feature films that have been produced in St. Augustine, Florida, during the past few months, by some of the most prominent moving picture concerns, is "La Giacunda" by the famous author, Gabriel D'Annunzio, that is being staged by the Fox Film corporation under the direction of Frank Powell, acknowledged to be one of the best directors in the country. Mr. Powell is finding scenery at this place that will work into his picture with great adaptability and this, with the cast of well known actors who have been specially chosen for this picture, headed by Miss Theda Bara, who plays the title role of "La Giacunda." Mr. Powell will no doubt produce a picture even better than his famous production of "A Fool There Was."



BOOTS WALL

Playing Leading Comedy Roles in All Celtic Films  
Under Direction of J. A. Fitzgerald.

## "Beauty Special" Coming

**Charming Girls to Visit Universal City;  
Most Beautiful to Be Starred**

Officials of the Universal's western studios at Universal City have completed plans for the reception of the company's "Beauty Special" which is due to arrive here Friday. On board the train will be a bevy of some fifty girls from all over the United States, chosen by vote as the most beautiful in their respective sections. On their arrival in Los Angeles, they are to pass before a corps of judges who will choose the most beautiful of them all and this one will be named as a star to play in one of the producing companies at the picture city.

Arrangements have been made for elaborate floral decorations on the company buildings and plans have been drawn up for the construction of the most elaborate set ever built on the company's stage to be used as the throne room for the winner of the contest. Many other details also have been arranged, such as the naming of one day at the San Diego exposition "Universal Day" in honor of the beauties who will be present that day. Parties and receptions, functions, formal and informal, will follow one another in rapid succession during the stay of the party, and everything possible will be done to make their visit a memorable one.

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### PATHE GETS SCREEN RIGHTS

Pathé has added to its lists of popular novels which have been acquired for picturization, the latest being "The Picture of Dorian Gray," by Oscar Wilde; "Nedra," by George Barr McCutcheon, and "Comrade John," by Samuel Merwin and Henry Kitchell Webster. All of these books have enjoyed such a wide vogue that the features made from them should attract much attention. Each picture will be presented by a stellar cast, the personnel of which will be announced later.

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**LOS ANGELES' FOUR LEADING WOMEN'S SPECIALTY STORES**  
Suits, Coats, Gowns, Evening Wraps, Blouses, Etc.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

6—4. Her Dormant Love, D.....1  
6—5. For Her Friend, D.....1  
6—7. The Tear of the Page, D.....1  
6—8. Man and His Master, D.....2  
6—10. The Divided Locket, D.....1  
6—11. The Battle, D.....1  
6—12. Life's Changing Tide, D.....1

### Edison

5—28. According to Their Lights, D.2  
5—29. The Dumb Wooing, C.....1  
6—2. Cartoons in the Barber  
Shop, C.....1  
6—4. The Test, D.....3  
6—5. A Chip of the Old Block, D.....1  
6—9. Up in the Air, C.....1  
6—11. Cohen's Luck, C.....4  
6—12. MacQuade of the Traffic  
Squad, D.....1

### Essanay

6—7. The Gilded Cage, D.....1  
6—8. The Romance of an  
American Duchess, D.....2  
6—9. Dreamy Dud (Lost in the  
Jungle), and Joe Boko (A  
Close Shave), Cartoon, C....Split  
6—10. Sweedie's Finish, C.....1  
6—11. The Wealth of the Poor, W.D.1  
6—12. The Greater Courage, D.....3

### Kalem

6—7. Her Husband's Honor, D.....2  
6—8. Ham at the Fair, C.....1  
6—9. The Money Leeches, D.....2  
6—11. The Haunting Fear, D.....3  
6—12. The Pay Train, D.....1

### Lubin

6—4. The Decoy, D.....1  
6—5. The New Butler, C.....1  
6—7. Road o' Strife, No. 10, "The  
Unsparing Sword," D.....1  
6—8. He's a Bear, C.....1  
6—9. Tap! Tap! Tap! D.....2  
6—10. Courage and the Man, D.....3  
6—11. The Coronet, D.....1  
6—12. Nearly a Prize Fighter, C.....1

### KNICKERBOCKER

6—9. The Kick-Out, D.....3

### MINA

6—10. Father Forgot, C.....1

### Selig

#### Hearst-Selig News Pictorial

Issued every Monday and Thursday.  
6—3. How Callahan Cleaned Up  
Little Hell, D.....3  
6—5. Beautiful Belinda, C.....1  
6—7. The Web of Crime, D.....2  
6—8. Saved by Her Horse, D.....1  
6—9. Willie Goes to Sea, C.....1  
6—10. Pals in Blue, D.....3  
6—12. The Journey's End  
(Animal D.).....1

### Vitagraph

6—3. Sonny Jim at Mardi Gras, ScC.1  
6—4. Jones' Hypnotic Eye, C.....1  
6—5. Way of the Transgressor, D....3

6—7. Mrs. Jarr and the Beauty  
Treatment, C.....1  
6—8. Love, Snow and Ice, Sc. C....3  
6—9. Spades Are Trumps, C.....1  
6—10. Mr. Blink of Bohemia, C.....1  
6—11. Fair, Fat and Saucy, C.....1  
6—12. Four Grains of Rice, D.....2

## MUTUAL FILM PROGRAM

### American

6—4. The Guiding Light, D.....1  
6—7. The Right to Happiness, D....2  
6—9. The Soul of the Vase, D.....1

### Beauty

6—1. Little Chrysanthemum, D.....1  
6—8. Redemption of the Jasons, D.1  
6—15. The Mollycoddle, CD.....1

### Broncho

6—2. The Conversion of Frosty  
Blake, D.....2  
6—16. His Superficial Wife, D.....2

### DOMINO

5—27. Hostage of the North, D.....2  
6—3. Scales of Justice, D.....2  
6—10. Strike at Centipede Mine, D....2  
6—17. The Soul of Phyra, D.....2

### Fallstaff, formerly Princess

5—28. It's an Ill Wind, C.....1  
6—4. Truly Rural Types, C.....1  
6—11. His Guardian Auto, C.....1

### Kay Bee

6—11. The Pathway from the  
Past, D.....2  
6—18. The Secret of Lost River, D....2

### Keystone

5—20. He Wouldn't Stay Down.....1  
5—22. For Better but Worse.....1  
5—29. A Versatile Villain.....1  
5—31. (Special) Those College Girls.2

### Komic

6—6. Brave and Bold, C.....1  
6—13. Unwinding It, C.....1

### Majestic

6—1. Her Filmland Hero, CD.....1  
6—6. The Living Death, D.....2  
6—8. Dirty Face Dan, Co. D.....1  
6—13. The Burned Hand, D.....2

### Mutual Weekly

Issued every Thursday.

### Reliance

5—29. The Man of It, D.....2  
5—31. The Race Love, D.....2  
6—2. One Who Serves, D.....1  
6—5. The Celestial Code, D.....2  
6—9. Payment in Full, D.....1  
6—11. The Ten O'Clock Boat, D....1

### Royal

6—5. His Twin, C.....1  
6—12. An Unlucky Suitor, C.....1

### Thanhouser

6—6. Freight Car Honeymoon, CD.1  
6—8. The Six Cent Loaf, D.....2  
6—13. Through Edith's Looking  
Glass, D.....1

## UNITED FILM SERVICE

### Cameo

5—23. Can a Jealous Wife be  
Cured? C.....1 reel

### Empress

6—2. The Vivisectionist, D.....2  
6—9. The Spider, D.....2

### Features Ideal

5—31. Man in the Law, D.....2  
6—7. Stepping Westward, D.....2

### Grandin

5—26. War at Home, D.....2

### Luna

6—10. The Near Capture of  
Jesse James, C.....1

### Lariat

6—5. The Word, D.....2  
6—12. Canned Curiosity, Com. D....2

### Premier

6—4. The Picture on the Wall, D....2  
6—11. At Twelve O'clock, D.....2

### PYRAMID

5—29. Law of Nature, D.....2

### STARLIGHT

6—3. Amateur Night, C.....1  
6—10. Heinie's Millions, C.....1

### Superba

6—1. O, You Mule, C., and  
Copper, C.....Split  
6—8. Almost Luck, C., and  
Mixing the Cards, C.....Split

### United

6—6. The Mystic Well, C.....1  
6—13. Love's Strategy, C.....1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

6—6. The Swinging Doors, D.....2  
6—10. In His Mind's Eye, D.....1  
6—13. Across the Footlights, D....2

### BISON.

6—5. The Smuggler's Lass, D.....2  
6—12. The Circus Girl's Romance, D.2  
6—19. One Man's Evil, D.....2

### Gold Seal

6—8. (Adv. 2) "The Cage of the  
Golden Bars," D.....2

### Imp

(Adventure 1).....2  
5—31. The Alibi, D.....1  
6—4. A Life in the Balance, D....2  
6—7. The Twelfth Hour, D.....1  
6—11. A Strange Disappearance, D....3

# Film Releases of the Week---Continued

## Joker

6—5. Lover's Luck Predicament, C...1  
6—7. How Billy Got His Raise, C., and The Fox Hunt, Cart....Split  
6—12. When Ignorance Is Bliss, C...1

## Laemmle

6—9. From the Shadow, D.....1  
6—13. Little Mr. Fixer, D.....1

## L-Ko

6—6. Park Johnnies, C.....1  
6—9. Bill's Blighted Career, C.....2

## Nestor

6—1. Too Many Crooks, C.....1  
6—4. When They Were Co-Eds, C...1  
6—8. Their Friend the Burglar, C...1

## Powers

6—3. Should We Eat Pie? C.....1  
6—5. The Better Way, D.....1  
6—10. The Sign of the Sacred Safety Pin, C.....1  
6—12. The Woman-Hater's Baby, D.....1

## Rex

6—1. The Force of Example, D.....1  
6—3. The Heart of Cerise, D.....3  
6—8. The Struggle, D.....1  
6—10. The Valley of Silent Men, D.2

## Sterling

5—20. The Battle of Running Bull, C.2

## Victor

6—4. Judgment of Men, D.....1  
6—7. A Daughter of the Nile, D....3  
6—11. Mumps, C.....1

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Battle of Gettysburg.

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt.  
Cardinal Richelieu's Ward.  
Dope.

### Cort Film Corporation

The Melting Pot.....5 reels

### Cosmofotofilm Company

Two Little Britons (coming)....3 parts  
The Middleman .....5 parts  
Brother Officers .....5 parts

### FOX FILM CORPORATION

A Woman's Resurrection.....5 reels  
Wormwood (coming) .....  
The Plunderer (coming) .....  
Wormwood (coming) .....

### ITALA FILM COMPANY

Cabiria.  
Treasure of the Louzats .....4 parts  
Jules Porel—Serpent .....3 parts

## GEORGE KLEINE ATTRAC-TIONS

Du Barry .....6 reels  
Stop, Thief! .....5 parts  
The Woman Who Dared .....5 parts  
Who's Who in Society (coming) .....3 parts  
The Commuters (coming) .....5 parts

## GOTHAM.

6—1. Man Who Beat Dan Dolan.....4

## Great Northern Film Company

The Fight for Fortune .....3 reels  
A Deal with the Devil .....3 reels  
Through the Enemy's Lines .....4 reels  
The Evangelist (W. Psilander) 4 reels

## LIFE PHOTO FILM CORPORA-TION

A Modern Magdalen.  
Strange Conduct of Judge Legarre .....5  
The Unbroken Road .....

## METRO PICTURES CORPORA-TION

Fighting Bob (coming).  
The Shooting of Dan McGrew (com-  
ing.)  
Cora.

### Popular Plays and Players

Shadows of a Great City.  
Heart of a Painted Woman.

### B. A. Rolfe Photoplay, Inc.

Satan Sanderson.  
The Cowboy and the Lady.  
The High Road .....

### Tiffany Films Corporation

Heart of Maryland.

## LADY MACKENZIE FILM CO.

Big Game Pictures .....

## MUTUAL MASTER PICTURES

God's Witness (Thanhouser) ...4 reels  
19. Ghosts (Majestic) .....4  
20. The Failure (Reliance) .....4  
21. Darkening Trail (N. Y. M. P.)...4  
22. Lonesome Heart (American)....4  
23. Patriot and Spy (Thanhouser)....4  
24. Her Shattered Idol (Majestic) ..4

## PARAMOUNT PICTURES

### Blazon Film Co. Reels

3—4. "Rule G." .....5  
5—17. Betty in Search of a Thrill....5

## EDISON

5—6. House of the Lost Court.....5

### Famous Players

5—31. Pretty Sister of Jose .....5  
6—3. Jim, the Penman .....5  
6—7. Rags .....5

## FICTION PICTURES, INC.

The Spanish Jade .....5 parts  
The Taming of Red Butte Western  
(coming) .....5 parts

### Jesse Lasky Company

5—24. Stolen Goods .....5

## Morosco Photoplay Company

4—29. Help Wanted .....5 reels

## F. O. NIELSEN

Guarding Old Glory .....0

## Picture Playhouse Film Co., Inc.

The Explosion of Fort B2 .....5 parts

The Black Envelope .....4 parts

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

6—14. Sins of the Mothers .....5

### Lubin

6—7. The Sporting Duchess .....6

### Selig

6—28. The Rosary .....5

### Essanay

6—21. The White Sister .....6

## WORLD FILM CORPORATION

Alias Jimmy Valentine .....5

Money .....6

What Happened to Jones .....5

The Coming of Perpetua .....5

6—14. Fine Feathers .....

## California Motion Picture Corp.

Mignon .....4

Lily of Poverty Flat (coming) .....5

A Phyllis of the Sierras .....5 part

## Flaming Films

Compressed Air .....2 p

The Rival Inventors .....2

The Book Agent .....2

## Frohman Amusement Corporation

5—31. Builder of Bridges .....

### Lederer

The Fight .....5

### Special Releases

Your Girl and Mine .....7

The Adventures of a Boy Scout .....5

In the Land of the Head Hunters....6

Salambo .....

## World Comedy Stars

4—26. Beware of the Dog (Jeff de Angelis).

5—3. Two of the Finest (Weber and Fields).

5—10. Something Just as Good (Paula Edwards).

## Brady

5—3. Woman and Wine .....

5—24. The Boss .....

## SHUBERT

6—7. An Indian Diamond .....

## PATHE EXCHANGE

Week of June 7, 1915.

Exploits of Elaine, No. 24, D.....2

The Japanese Mask, D.....3

Police Dog, No. 5, Cartoon, Jey-

poor, the Rose City, Col. Sc.,

School in New Guinea, Col. Sc.,

and Picturesque France, Lower

Brittany, Col. Sc., .....Split

When the Lion Roared, C.....1

Who Pays? No. 9, "For the Com-

monwealth," D. (Balboa) .....3

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National Film Corporation, Hollywood, Cal.

# The PHOTOPLAYERS WEEKLY

Vol. 2 No. 14

LOS ANGELES, CAL., JUNE 16, 1915.

Price 5 Cents



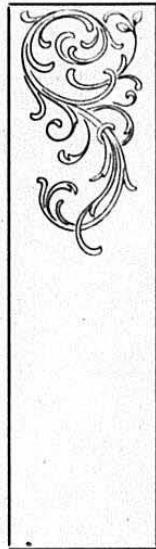
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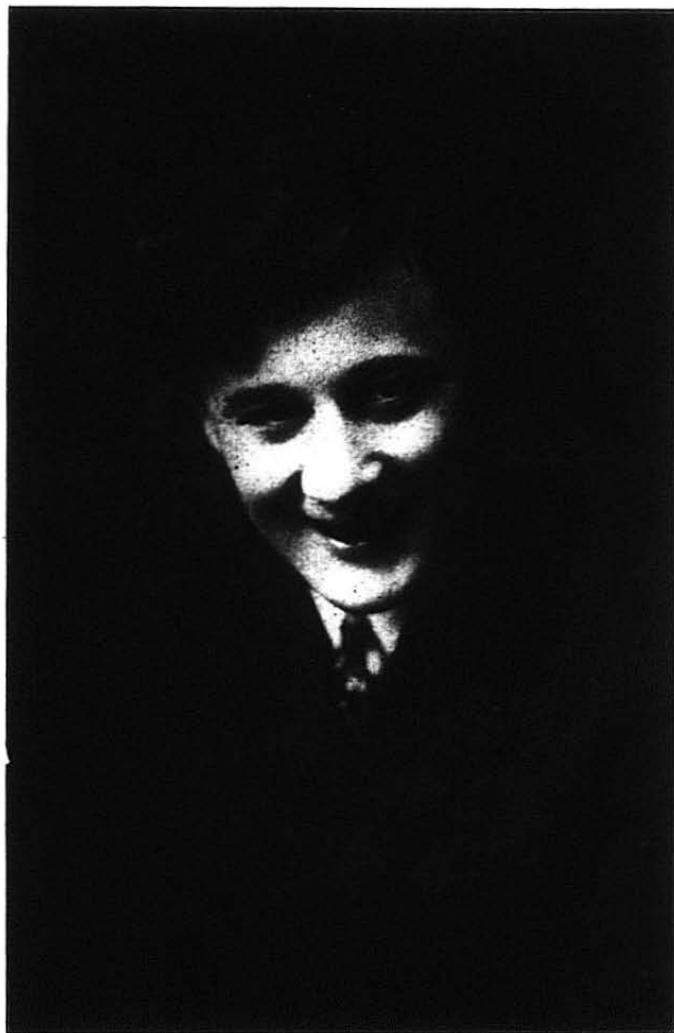
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ROBYN ADAIR

UNIVERSAL CITY, CAL.

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## Miss Hackett with August

### Pyramid Gets Services of Screen Favorite to Be Seen in Two-Part Photoplays

Edwin August announces that Florence Hackett, the well known motion picture actress formerly with Reliance and Lubin, has been acquired by the Pyramid company and will appear in two part photoplays with him. Miss Hackett is a screen actress of no mean reputation, having starred with Arthur Johnson with the Reliance company and then with Lubin for five years, and having won a name for herself as an emotional artist on the legitimate stage even before that. She is tall, and graceful, with handsome features which photograph magnificently and a feminine charm which makes for a fascinating screen magnetism. She has also won for herself the title of "the best dressed woman in pictures."

Miss Hackett was born in Buffalo, N. Y. When she was 15 years of age she was brought by her mother to New York where she attended St. Cecilia's academy. She had no special dramatic training, but her natural abilities and her love of acting stood her in such good stead that when she tried out for a part in "Dora Thorne," she won instant popularity and was given a leading role. Her second theatrical season with James J. Corbett in "The Burglar and the Lady," gave way to a still more successful season in "Rip Van Winkle." The next year she appeared in "The Toymaker in Nuremberg" and "The Happy Marriage" under Frohman, which was followed by a season in which Joe Welch's "The Peddler," and one of Olga Nethersole's productions gave her opportunity to still further her legitimate success. "The Traveling Salesman" was the last play in which she appeared before joining the Reliance company. She played with James Kirkwood, Henry Walthall and Marion Leonard aside from Arthur Johnson.

Some of the photoplays in which Miss Hackett will be remembered are "The Road of Strife," "Beloved Adventure," "The Intriguers," by George Terwilliger, "Rainy Days" by the same producer, and "The Path to the Rainbow" which has not yet been released. Miss Hackett will be a valuable asset to the Pyramid company which will start work with her advent at the new studio at Ridgefield Park, N. J.

♂ □ ♂

### SHERRY MEETS BROTHER.

J. Barney Sherry, the character actor of the New York Motion Picture corporation, last week enjoyed the delightful privilege of greeting his brother, whom he had not seen for eight years. Barney last saw his brother, until they met last week, when he was with the Vitagraph company in Brooklyn.

"I'd hardly know you, Barney", said Brother John, when the two met at the station. "You look like a regular actor".

"I guess you forget" retorted Barney, indignantly. "Styles have changed somewhat since I last saw you".

## May Robson to be in Films

### Famous Comedienne to Appear in "A Night Out" for Vitagraph Company

The latest recruit from the legitimate stage to join the ranks of the Vitagraph players is the international comedienne, May Robson, who has been engaged to appear in a picture version of her latest comedy success, "A Night Out." Miss Robson, in her career as an actress, has won the hearts of millions of people all over the world by her inimitable mimic art and hopes to repeat her success in the silent drama.

The stage version of "A Night Out" was written by Miss Robson in collaboration with Charles T. Dazey and has served as a starring vehicle for the popular actress for the last three years. Its adaptation for the films was made by Frank Dazey, under the direct supervision of Miss Robson, and in the pictured form will retain all the essential points that made of its such a positive success on the legitimate stage. Miss Robson will bring to the Vitagraph with her Paul Decker, who has been her leading man during the five years of her former stage success, "The Rejuvenation of Aunt Mary," and also in "A Night Out," and will add materially to the success of the picture because of his knowledge of Miss Robson's characteristics and mannerisms. In addition to Miss Robson and Mr. Decker, "A Night Out" will be presented by an all-star cast of Vitagraph players, and produced under the direction of George D. Baker.

♂ □ ♂

### ONE COMPANY AT WORK AT MINA STUDIO

### AND THREE OTHERS WILL START SOON

While the new MinA studio in Los Angeles have been completed to a point where one company has started producing in it, several weeks time at least will be required before the finishing touches will be applied and before the four producing organizations, which it is designed to house, will begin their activities. Work is being pushed forward as rapidly as possible, but the fact that the studios are unique in construction and the first of the kind ever erected has made progress somewhat slow.

Besides housing four companies, the MinA studio will be used for making the Mina animal pictures, which will be along lines not attempted heretofore, and in which the Bostock animals, the famous aggregation of performing beasts, will be used.

The one company now at work in the new studios is under the direction of Milton H. Fahrney and includes among others such well known photoplayers as George Ovey, William Ryno, Jefferson Osborne, Louis Fitzroy, Goldie Colwell and Dolly Larkin. Up to this time they have produced "Life's Mysteries," "Father Forgot" and "A Mix-Up in Males."

♂ □ ♂

### ABSENT MINDED MACK

Hughie Mack, the ponderous comedian of the Vitagraph company, has developed an extreme case of absentmindedness. He was announced to appear in person at a local house, recently, and having only a dress suit case weighing about twenty pounds to carry, decided to walk to the theatre, which is only ten blocks distant. When Hughie arrived at his destination, he remembered he had forgotten a particular coat, a necessary part of his costume, and started for home, still carrying the dress suit case. He did not realize he might have left the suit case at the theatre until its increasing weight attracted his attention, but by that time, he was almost home. Determined to see the end of the adventure, he again started for the theatre. After walking five blocks on the return trip, a settee, on display in front of a furniture store, invited and he sat down to rest. Some two hours later, Hughie was awakened by a party of his friends, returning from the theatre, where they had been to applaud the work of their favorite, had he appeared.

# Balboa Star Decries Attacks on Responsible Screen Folk

**Charges Against Men Identified With Great Industry Outrageous and Without Foundation, Says Miss Jackie Saunders; Motion Picture Monsters Mythical.**

BY JACKIE SAUNDERS

**I**N a recent number of the Green Book, Irene Wallace made a number of outrageous charges against men associated with the manufacture of motion pictures. She accused them of crimes which should place the guilty behind prison bars, but inasmuch as she dealt in "glittering generalities" it is doubtful if her statements will be taken seriously.

The public is too ready to believe that the motion picture theatres, exchanges and studios of the country are sink holes of iniquity. Since the time "when memory of man runneth not to the contrary" the pulpit and the press have held the stage responsible for many moral digressions, but when the pages of history are completed it is doubtful if the theatre will be found to have caused the downfall of more men and women than any other line of endeavor in which both sexes are brought into close contact.

The sombre robes of the church are not free from strain. Business—the world's predominating giant—collects its toll of women's souls. The army and the navy, and even the government itself, sacrifices innocents, and over and above their cries humanity continues its onward march.

Stalking through our great department stores, our massive office buildings, our factories and even our homes, there is a steady stream of martyrs. There is no spot or place where pretty faces are immune from the attentions of men. Some girls are never molested. About them there hovers an indefinable something which furnishes all the protection they need. It is in their appearance, in their manner and in their conduct. They behave themselves naturally and without affectation. Other girls are less fortunate. Consciously or unconsciously, they invite the familiarity that leads them into difficulties.

In motion pictures the situation cannot be much different. The pictures have their quota of foolish girls and unprincipled men, but the rank and file of those who succeed before the camera are respectable, and that a woman in the profession should drag all in the mire because of her personal experience, or the experience of a casual acquaintance, is absolutely shameful.

I do not hate the average man and I regard with suspicion the actress who does. I find that the average man is in every respect the moral equal of the average woman, while the exceptional man and the exceptional woman are liable to harbor many queer thoughts, seek the indulgence of many queer desires and appear to disadvantage by their inclination to be what they are not. There is no one who admires the good woman more than I do and there is no one who detests the mas-

cule woman more strenuously.

This type is a greater menace to feminine chastity than any man could possibly be. Under the guise of friendship they spread depravity until their very presence reeks with worse than pestilential dangers.

I have been in motion pictures a number of years. I have encountered as many directors and as many managers as any other girl of my age, and I have never been subjected to insult. What is more, I do not know of any sensible, decent girl who has. If a girl insists on throwing herself



JACKIE SAUNDERS  
Balboa Amusement Producing Co.

away she can do so just as easily in motion pictures as if she were a stenographer or a salesgirl or any other sort of a girl. As a rule the men and women in pictures separate when the day's work is finished. The girl who craves gaiety and bright lights seeks the man who can more conveniently pay for them than the moving picture actor, and he, in turn, seeks the society of girls who are not so exacting.

Most motion picture companies, including the Balboa company, do not allow directors to employ or cast their people. A director cannot advance or retard the success of a girl. All casts are made by the management and the director is forced to get the best results out of each individual. The test of competence is

the actual work on the screen and by that standard, and that standard alone, promotion and recognition are judged and accorded. This is just as it should be and none can complain of discrimination.

I have not discussed the silliness of romantic girls who are attracted to motion pictures because they have fallen in love with heroes of the film. These, together with those who want to become heroines and languish in the arms of lovers, constitute such a small faction that they are not worth consideration. I know the weaknesses of the weaker members of my sex. I know that "all the king's horses and all the king's men" could not prevent some of them being indiscreet and I have no sympathy with the wail that seeks to shift the blame for their recklessness.

Motion pictures, which rank fourth among the mighty industries of the world, cannot protect themselves against the fiendishness of the isolated villain who uses his position to accomplish the ruin of beautiful young girls, but there are few of this breed who escape the stern hand of the law.

I know more about ligidinous directors and managers since reading "The Woman on the Screen" than I ever knew before and I am not envious of the author's perfect information concerning the motion picture monsters she describes.

She has slurried a noble profession and insulted thousands of her own sex. She has given substantiation to slanders heretofore founded on mere rumor. In the public mind she has confirmed all the idle vaporings that for years have been scattered broadcast, and I trust she is capable of washing away the dirt she has dug up, with her little poisoned pen.

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This agreement, made and entered into at Los Angeles, California, by and between F. J. Schenck, party of the first part, and R. Belmont, party of the second part, witnesseth:

That the partnership heretofore existing between the parties hereto, under the firm name and style of "Illustrated Ads." is hereby terminated and dissolved on the following terms and conditions, to-wit:

The party of the second part hereby sells, transfers and assigns to the party of the first part all his right, title and interest in and to said business and gives and grants unto said party of the first part the right to continue said business under the name "Illustrated Ads."

It is agreed that all bills and debts outstanding against said partnership are paid and settled in full; and it is further agreed that the party of the second part shall not incur any indebtedness in the future in the name of "Illustrated Ads." and shall not be liable for any debts contracted in the future, in said name or by said business, by the party of the first part.

In Witness Whereof, the parties hereunto have hereunto set their hands this 14th day of June, 1915.

F. J. SCHENCK,  
R. BELMONT.

# Beauty Is Given Reward

## Charming Young Women from Many States Entertained by Universal Film Company

Universal City and her guests of more than thirty charming young women, counted the most beautiful in the states from which they came as the winners of the Universal Film Manufacturing company's beauty contest, held first place in the public eye as it looked toward filmdom last week.

From the time the beauties arrived in their special train Friday afternoon until they left Monday to see the San Diego exposition, many forms of entertainment were crowded into the few hours. The coming of the young women was the occasion for the gathering of hundreds of interested folk at the Santa Fe station, and when President Laemmle of the Universal and his aides piloted their guests to waiting automobiles every vantage point was taken by the throng eager to see those whose personal charms had been voted as superior.

Friday evening the visitors were guests at the Orpheum and later at Levy's cafe. The following day they visited Universal City and enjoyed the festivities planned especially for them, which included the parade through which the most beautiful of the beautiful was to be chosen with a starring engagement with the Universal as a reward for pulchritude.

Miss Ruth M. Purcell of Washington, D. C., was picked by the judges and the announcement of the choice was made at Shrine auditorium in the evening, where a ball was given in compliment to the visitors.

Miss Purcell is 93 4-5 per cent perfect, according to the decision of the judges. The other five to whom the contest narrowed down and their averages were: Miss Clara McAbee, Baltimore, Md., 92 per cent; Miss Peggy Dolan, Newark, N. J., 91 4-5; Miss Agnes Cheney, Concord, N. H., 90 2-5; Miss Jean McNicol, Minneapolis, Minn., 89 3-5; Miss Opal Crumbliss, Omaha, Neb., 86 4-5.

The party spent Sunday at the beach enjoying surf bathing and in the evening dined at the Nat Goodwin cafe.



KATHERYN ADAMS

Photoplay Star, formerly with Metro Pictures, Kine Photo, Solar and other Big Feature Companies.  
(Now open to offers.)

# All Celtic Films Popular

## Exhibitors Accept Peaceful Rafferty Series as Clean and Entertaining

NEW YORK—Charles C. O'Hara, president of the All Celtic Film, Inc., and creator of the "Peaceful Rafferty" comedies now being produced by that company, is jubilant over the way exhibitors the country have taken to his pictures. The success of the Rafferty series has tempted him into writing several two part comedy features which will be produced soon by Director J. A. Fitzgerald, producer of the Rafferty series now being released through the exchanges of the World Film corporation in all the principal cities of the United States and Canada.

Fred Dollinger, business and pictorial manager of the Claremont theatre at 135th street, and Broadway, N. Y., started the ball a-rolling when he signed up with the World for the entire series. Others followed his example and the All Celtic looks to a great future for the films which are clean and up-to-date and do not descend to vulgarity or over-done slap stick themes for laughs.

The next release of the series entitled "Rafferty Goes to the Convention" will be a two reel and promises to even surpass by laughs the previous attempts of the producers who are sparing neither time nor money to get the proper results.

It is a known fact that exhibitors are demanding clean comedy, and feature films and as Mr. O'Hara says, it is as easy to make clean films as suggestive films and this he intends to do at all times. Of late numerous pictures of decidedly suggestive nature have been offered the market and exhibited in some of the better class theatres to the disgust of the audience. Such films are the direct cause for the great cry of censorship, and so long as they are manufactured and exhibited there will be drastic need of censorship of motion pictures.

To date all the pictures that the All Celtic has produced have passed the censor board without a correction, which is a great compliment, to be sure. Such concerns as the All Celtic slowly but surely pave the way for the up-lift of the silent comedy and drama art, and undoubtedly before many moons have passed others will fall in line and follow suit.

Many well known motion picture players have been engaged by the All Celtic company to enact the principal roles; among them appear the names of Tammany Young, Peggy Shannon, Joseph Sullivan, Del DeLewis, Billy Bowers, Charlie Mason, Marie Rohmere, Laurie Mackin, Tom O'Keefe, and Arthur Sprague. A better cast of real comedians would be hard to find.

Some two reel comedies featuring Tammany Young are soon to be produced by Director J. A. Fitzgerald. The first one, entitled "Why Did He Run Away," is said to be exceedingly funny, and as Tammany is a past master in the art of making people laugh it should prove a big winner. Anyone that saw him play the role of "Bill" in the Mutual serial "Bill the Office Boy," knows that he is capable of putting over anything he undertakes.

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### COMEDY DEALS WITH SUFFRAGE

"Beautiful Love," by W. E. Keefe, is the title of the one-reel Komic-Mutual that is now in production at the Komic studio. The main theme deals with suffrage days in 1910. Fay Tincher, the popular Komic comedienne, is playing a young woman of modern inclinations, who is rapidly becoming successful as a lawyer, and is in love with young Archibald, whose stern mother is strongly opposed to their courtship.

In "Beautiful Love," a perfectly good automobile is to fall from the top of a cliff, which is due to a terrific chase by Archibald's mother to try and prevent his marriage to Fay. Elmer Booth, a principal Komic gloom dispenser, is playing Archibald. Edward "Komic" Dillon is engineering the laughs. Miss Tincher, for her part, has secured some very striking mannish clothes and looks very amusing.

# Curtis Comedies Refreshing and Big Box Office Assets

**Universal Director Reticent About His Achievements; Work of Himself and His Players Stands Out High Above Average Screen Endeavor**

HERE is a director at Universal City who is a mighty interesting man. His name is Allen Curtis. To hold him under the glare of publicity is a hard task. He is a man of reticence. Of himself he never talks, so what is written of him must be about his works.

Allen Curtis' quiet, unobtrusive methods of constantly producing results amidst the clamor of a big, busy studio, are a marvel. Those who really know, and can appreciate, the many presented difficulties that are continually barring a director of photoplays, and particularly a comedy director, from success, would do well to study the methods of this man. He makes comedies that count, both from the financial and laugh-getting standpoint.

Mr. Curtis has a keen perception of a comedy situation. His many years of legitimate stage training as a successful comedian of the David Warfield type and his later successes as a director of musical comedies, coupled with his born instinct to sense the humorous, has made him a master.



THE CURTIS JOKER CO.

(Top Row) Camerman Hill, Wm. Franey, Clarence Badger, Milburn Norante; (Bottom Row) Director Allen Curtis, Lillian Peacock, Max Asher and Gale Henry

Knowing that photoplay comedies must constantly present a new element of fun, Mr. Curtis started out by picking a company of players who are individually versatile. This wise foresight did away with the necessity of working along a certain drawn line. Thus the situations can be of any nature. His company is able to present them suitably and successfully. This is the reason that Curtis comedies will be found to range from the slappiest of slap stick all through the true-to-life character kind, to beautiful parlor stories, and on up, even including comedy-dramas. This ability to thus present constantly, week after week, through the years, tñned results in his productions, Mr. Curtis has further productions that are new and fresh to the fun loving public is one which few comedy directors possess. It is a record of which few can boast. And it reflects the wisdom of Allen Curtis' methods.

His company of versatile players is headed by the well known comedian, Max Asher. Mr. Asher hardly needs an introduction. While naturally jovial, there is great seriousness behind his work. He made this work a matter of business, and his successes are entirely due to his personal efforts and liking for the game. His particular ability to blend himself into the visualizations of his director has earned for himself the position of a screen favorite, his efforts having been appreciated and

securing for him a great following throughout the country.

Another versatile player in Mr. Curtis' congregation is Miss Gale Henry. She is an extremely clever girl as a portrayer of character, both of the straight and the eccentric type. Miss Henry has carefully studied and developed natural mannerisms, which, when presented, make her one of the funniest women on the screen.

Then there is Wm. Franey, who is Mr. Curtis' dare devil. This clever player will not balk at any physically possibly stunt necessary to get a scene over. He has, besides this anti-fear of falls, the ability to play eccentric character types. Mr. Farney is a natural comedian.

Little Miss Lillian Peacock is Mr. Curtis' ingenue. That is, she is an ingenue sometimes. Like Mr. Farney, she is also a dare devil, ready always to answer the call to take a chance. She drives a big six auto with a dash that makes one think she has made a special bargain with fate to keep her on the road. She drives, swims, climbs trees, and rides horses of the "dynamite" brand.

Milburn Moranti is Mr. Curtis' character man. Mr. Moranti has made a deep, searching study of character make-up. It is an art with him. His handling of comedy work, as presented, is extremely neat, and amazingly funny. He is a valuable asset to his company.

For juvenile man Mr. Curtis selected Arthur Moon. Mr. Moon had many years of experience on the legitimate stage. He has a pleasing personality, and is a handsome chap. His work is bringing him increased popularity. He also is versatile and admirably fills his difficult position.

This careful and wise selection of players by Allen Curtis would have been for naught if he did not appreciate the necessity of having a photographer who was also versatile. To successfully photograph the varying range of scenes, under the sometimes mighty difficult and strenuous conditions called for in Curtis comedies required a man of no mean ability along this line. He more than found this man in the person of O. G. Hill. Mr. Hill has made a technical study of his end of the game. His results show this, his negatives being perfect under all conditions, and his handling of trick work and manipulation of his camera to gain new effects being continually in evidence. He has studied the particular requirements of comedy photography and has adapted himself to the wants of Mr. Curtis, making himself an extremely valuable asset.

Mr. Curtis, further, wisely procured an able assistant and stage manager in the person of Joseph Murphy. Mr. Murphy is well-known among the technical men of the photoplay producing game from the Atlantic to the Pacific coasts. He is one of the "old guard," having steadily been in the business since its inception. His wide experience and reputation for having never failed to procure a setting or location, no matter what difficulties presented themselves, attracted the attention of Mr. Curtis. Mr. Murphy has an invaluable, subtle knack of diplomacy, which he uses to advantage in procuring locations for his director. He has been known to gain access to the private chamber of a state governor to ask permission to use locations called for in the story.

On top of all this procedure to obtain permanent recognition the fact that he must have a constant supply of stories, written for suitable presentation by these members selected for his company; that this supply must be prepared long in advance of production. In studying the methods of other comedy directors, he saw that, with exceptions, all gave this point, the story, little, if any, recognition. To Mr. Curtis this seemed vital. The idea of slapping a story together haphazard a few minutes before production started seemed a poor foundation toward success. This uncertain method did not appeal to him, and it was a point that he settled on, then and there to remedy. And he decided that his stories must tell a clean, well told tale. So he procured the services of Clarence G. Badger, a photoplay-

wright who he knew could work in harmony with his desires and ideas. This writer was attached especially to his company. He was allowed to brouse at will in search of material and suggestions suitable for comedy situations. This writer studied the members of the company individually and became able to write parts for each that fitted to a nicely the character desired for the particular situation picked out. Mr. Curtis keeps in close touch with his writer. They exchange ideas and suggestions with the plan in mind to always look forward and grasp at every possibility to obtain something new to develop into a comedy. The stories are prepared weeks ahead. When production starts the sets and props are complete. Each member of the cast knows his, or her, part perfectly. Costumes are ready. The production starts out and goes through to the finish with the regularity of clock work.

Mr. Curtis is well liked by all who surround him. This is emphatically proved by the fact that his company has not changed a member since it was assembled three years ago. Each one knows that the director has his particular interest at heart.

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#### VITAGRAPH PLAYERS SEEK TO CONVERT

#### EDITH STOREY TO CAUSE OF SUFFRAGE

Members of the cast of "The Ruling Power," the stirring suffrage drama which the Vitagraph company of America is producing, have united to convert Edith Storey, who plays the leading role in the picture, to suffrage. Miss Storey is the only one in the cast of Vitagraph stars who is not a firm believer in the "cause," everyone from Lionel Blimore, the director, down, being ardent workers for equal suffrage.

When it was announced that the Vitagraph company would produce the drama, the members of the cast, which includes, in addition to Miss Storey, Leah Baird, Maud Milton, Adele De Garde, Lionel Adams, James Morrison, L. Rogers Lytton and George Cooper, received a great deal of literature from all over the country in connection with the suffrage propaganda.

## First MinA Films Success

### Product of Los Angeles Studio Revelation to New York Gathering

NEW YORK—The first of the new series of MinA films, made in the Los Angeles studios under the direction of Milton H. Fahrney, came through last week and were shown at a special gathering of exchange men in New York. As a result, these well advertised one reel comedies took a decided jump in popularity. If the manner in which the new subjects were received by the exchangemen may be taken as an indication, the MinA films should go to the front with a rush. When old timers who gaze at the screen day in and day out are moved to laugh out loud and to wax enthusiastic in their praise, there must, indeed, be merit in the offering. And that is just what happened when the new MinA subjects were shown. One of the audience, a man who selects the films for one of the biggest chain of theatres in the country remarked that the new MinA's were "most refreshing in novelty and wholesome fun."

Since the advent of the long feature film there is a greater demand than ever for the good one reel comedy, but exhibitors have almost despaired of obtaining consistently funny comedies, outside of one or two highly popular brands of which there are now nearly enough to go round, to satisfy their needs. There is, therefore, a splendid field open to comedies of the quality of MinA films, and it has been stated on good authority that the producer is going after the business with a smashing campaign of advertising and salesmanship. It is seldom that advertising is more substantially backed up with "the goods" than in this case, and it will not be surprising to see MinA jump to the front in the matter of popularity and sales.

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**SCREEN PRESENTATION OF HIS STORY BY  
SELIG PLEASES MEREDITH NICHOLSON**

Meredith Nicholson, the Indiana novelist, was so pleased with the motion picture production of his story, "The House of a Thousand Candles," being filmed as a Selig Red Seal play, that he presented Harry Mestayer and Miss Grace Darmond, who play the leads in the production, with autographed copies of his work. Mr. Nicholson paid a surprise visit to the Selig studios in Chicago recently. He had never before seen motion pictures produced, as "The House of A Thousand Candles" is his first story to be filmed. He made himself at home in the studio for two days, accompanying the actors to various exterior locations, and posing as a supernumerary in one of the big scenes. Mr. Nicholson says he will be present when the photoplay is given its initial presentation to Chicago critics which will be in the near future.

"Writers of fiction are certainly enjoying the emoluments these days," said Mr. Nicholson. "They are all writing their stuff with a careful eye to film presentation. I think the time will come when fiction will first be filmed and later sold to the magazines and book publishers, reversing the present procedure. A good fiction writer now can pull down serial rights, book rights and, finally, film rights. I'm strong for photoplays."

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**CLARY ARRESTED THROUGH MISTAKE**

Charles Clary, the handsome Reliance-Majestic player, experienced a peculiar incident in Los Angeles. He was walking along on one of the down town streets recently when a police officer stepped up to him and requested that he go with him to the station house. Mr. Clary was dumfounded, and asked the reason why he was placed under arrest. The officer explained that he was wanted for a crime committed a few days before. Director George Siegmann, who knew the policeman happened along and explained to him that he was mistaken, that Mr. Clary was not the man he was in search of. The policeman didn't know just what to do so it was decided to go down to the police station, where the officer learned he was wrong. Mr. Clary laughs heartily every time he thinks of the embarrassing situation.

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**MILITARY DRAMAS PLANNED**

Arrangements are being made at the Lubin studio here to put on a series of military and naval dramas in which all the forces of the United States government, including land forces, battleships, cruisers, destroyers, submarines, aviation corps and every other branch of Uncle Sam's forces will be utilized.

Ormi Hawley, the popular leading woman with the Lubin players, has broken the time-honored conventional rules of the photodrama. In "The Path to the Rainbow," a three reel, written by Shannon Fife, directed by George W. Terwilliger, and released June 30th, she portrays the part of a girl ward, who, although deeply loved by her guardian, actually does not marry him—one of the few times on record of such a diversion from the beaten path. The play, nevertheless, has a happy and satisfactory ending.

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**WEST WILL BE CONSPICUOUS FIGURE  
IN RELIANCE MAJESTIC PRODUCTIONS**

Charles West, for the last six years prominent as a Biograph leading man, is the latest addition to the player forces at the Reliance and Majestic studio and is to be conspicuously cast in forthcoming one and two reel Mutual subjects. His following in film circles is large, due to the many fine performances he has given in the former Biographs, especially those he appeared in that were produced by the master producer, D. W. Griffith.

As the son in "The Battle," the two reel war drama, produced under the personal direction of D. W. Griffith, Mr. West portrayed the part in a masterful manner and it is perhaps the best offering he has ever given the screen. He is the striking type of juvenile man and can play character parts with the same zeal as he does juvenile roles.

Mr. West is very retiring and is comparatively a young man. Before he made his film debut, he played in the support of many stage notables. He has many friends at the Griffith studio who are making him feel at home in his new quarters.

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**KU KLUX KLAN HAT OUT**

Josephine Bonaparte Crowell, the sweet faced Griffith character actress, who recently, as the mother, scored in D. W. Griffith's "The Birth of a Nation," in connection with an exclusive millinery company, designed a new style of hat which Mrs. Crowell has named "The Ku Klux Klan" model. It is on the order of the mandarin shape and is said to be generally becoming a model in Los Angeles fashion circles. In the Reliance Mutual Master picture founded on Ibsen's "Pillars of Society," Mrs. Crowell is playing her familiar character of the mother. She has the distinction of playing the part of the mother in all of the recent Griffith feature pictures.

**Garrick**

THEATRE  
Broadway at 8th  
SETH D. PERKINS  
Manager

**Fred Mace**

IN

**"What Happened to Jones"**

The Garrick Theatre will be closed during the coming week on account of extensive renovation, but will

**Re-open June 28**

with the famous  
Photo-Drama

**"Builder of Bridges"**

# ANNOUNCEMENT

A Los Angeles Film Man  
at a lucrative salary the first

# “WORKING

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## “Capital and Labor”

The selection shall be decided through a contest. Each of the so-far-entered business houses has nominated its most popular employee. Other entries to follow in next issue

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# Word Close-ups of Activities at all Studios

## And Personal Notes from Publicity Purveyors

### UNIVERSAL NOTES

Oscar A. C. Lund and his company of special feature players have returned from a three weeks' stay in San Francisco, the Mojave desert and Yosemite valley, in which places they have been staging exteriors in the production of Mr. Lund's first Universal release, a four reel feature, "Just Jim."

Arrangements have been made for the Smalleys and their company to leave the Universal City studios for a stay of several weeks in Chicago where they are to stage a number of scenes in the production of a big eight-reel feature, the nature of which has not yet been given out. Edna Maison will accompany them as leading woman.

J. Warren Kerrigan has returned to work at the Universal City studios after an absence of more than six weeks, occasioned by illness. Following his return, his company, under the direction of Jacques Jaccard, will leave for a three weeks' stay in the Sequoia forests near Hume, California, after which they will spend another

constructed of re-enforced concrete and will be placed above one of the other rows of dressing rooms.

A young Sumatra tiger, forest-bred and full-grown, has been added to the zoo at Universal City. Under the direction of Trainer Jerry Barnes, the animal is receiving daily instruction in the business of working before the camera. He is already becoming used to direction and will soon be seen in the company's wild animal pictures.

"Bob" Daly, who for the last two months has been directing Fritzi Brunette in the production of Joker comedies, has been transferred from that line of production to the staging of straight drama. This is really more to the liking of the members of the company, as this is the first time that Mr. Daly has directed comedy or that Miss Brunette has worked in it. The title of their first dramatic production has not yet been announced.

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### MUTUAL NOTES

Lillian Gish, the beautiful blonde Griffith actress, is portraying a sympathetic part in the Majestic Mutual Master picture, "Souls Triumphant," in which also are appearing Wilfred Lucas, the prominent actor-director; Spottiswoode Aitken, the talented Griffith character man, and Louise Hamilton, who is playing the part of a siren. "Souls Triumphant" is from the pen of Mary H. O'Connor, and is being produced by John B. O'Brien.

"Billie" West, who is conspicuously cast in the three reel Majestic, "The Wolf-Man," by Chester B. Clapp, is in receipt of a letter from an admirer who resides in New Zealand. It took the letter a month to arrive at the Majestic-Mutual studio and the admirer was profuse in his words of praise of Miss West. He had seen the popular young Mutual actress in every film she appeared in for the last year and a half that were exhibited in New Zealand. Miss West receives a great batch of letters daily from her many screen admirers.

Loretta Blake, as the sweetheart in the two reel Majestic, "11:30 P. M.," enacted some very melodramatic scenes. In this picture a murder figures, and it gives the bright young Mutual star ample opportunity to display her dramatic talents.

Mildred Harris and Paul Willis, the talented Reliance juvenile players, portray principal roles with William De Vaull in the one-reel Mutual subject, "The Old Batch," written by Russell E. Smith and Director F. A. Kelsey. The "Old Batch" is a story of Carter, a crusty old "batch" who pretends to hate children, but while he chases them out of his country store, he slips them candy on the sly. Two of the children pests are Johnny and Sadie, who later in the story are left in his care by the dying widow. As the story progresses the two children transfer some money from its original hiding place for a joke and when burglars break into Carter's home the money is not found. The sheriff arrives, captures the crooks, the kids show Carter where the money is hidden and are received with open arms by him.

Mae Marsh, of the Reliance and Majestic studio, also prominent in feature photoplays produced by D. W. Griffith, is a modest individual and fears recognition in public places. This is perhaps why Miss Marsh is so often seen wearing a veil. As the girl with a changeable mind in the Majestic Mutual Master picture, "Her Shattered Idol," Miss Marsh made her last Mutual appearance. A feature scenario in which she and Robert Harron will be starred is being prepared by the Reliance and Majestic scenario department, and will be put in production in the near future.

Signe Auen, the Reliance and Majestic favorite, who played the vampire in the Mutual Master picture, "The



Scene from "Rafferty Stops a Marathon Runner" one-reel All Celtic, released on World Film Program. Written by Chas C. O'Hara. Produced by J. A. Fitzgerald

similar period at one of the neighboring beaches, making pictures in the open that Mr. Kerrigan may regain his health and strength as early as possible.

After an illness of two weeks, Cleo Madison, leading woman with Charles Giblyn's Gold Seal company, has returned to her work at the Universal western plant.

Otis Turner has begun work on a film adaptation of Joseph Medill Patterson's popular novel, "A Little Brother of the Rich." The story is to be completed in four reels with Hobart Bosworth playing the part of the old actor.

Ray Hanford, heavy character in Charles Giblyn's Gold Seal company, is still under a physician's orders at his home. A serious case of pneumonia contracted several weeks ago is the cause of the enforced absence.

Workmen have started on the construction of another row of dressing rooms which the Universal company has found it necessary to build to accommodate the new players who have been added to the forces since moving into the new quarters. The rooms are to be

# News Notes of Directors and Players at all Studios

"Fox Woman," recently completed, is not fond of playing the adventuress character in pictures. She prefers to enact the part of a good woman and trusts in the future she will not be cast to play any more vampire parts.

Dorothy Gish has added a cute little German cap to her wardrobe that she intends keeping as a souvenir of her part in the Reliance Mutual Master picture, "Old Heidleberg," in which she is characterizing the sweet little German maiden "Kathie." Miss Gish wears her German cap continuously within studio bounds and her associate players have nicknamed her "Miss Heidleberg."

James Slevin, the well known producer, the only person who ever succeeded in obtaining the services of His Holiness, the late Pope, to pose in motion films, accompanied by Louis Bennison, well known for his performances in "Damaged Goods," and Stanley Twist, prominent in film circles, were recent visitors at the Griffith Mutual Hollywood studio. Mr. Slevin is touring the western states as part of his vacation. With his Graflex camera he took instantaneous pictures of Mary Alden, Henry Walthall, Miriam Cooper, W. C. Cabanne, Edward "Komic" Dillon, and other prominent Griffith people and witnessed the filming of some of the scenes of Mutual Master pictures. Mr. Slevin and his party renewed many studio acquaintances. He was shown over the grounds by Rennie Zeidman, the Griffith press representative.

## KEYSTONE NOTES

Minta Durfee, Mrs. Roscoe Arbuckle in private life, is known as one of the cleverest of Mack Sennett's Keystone comediences and no scene has been written for her that she failed to portray with an amplitude of charm and personality. Miss Durfee has a horror of snakes and recently she had to pick up a reptile of generous proportions and caress it during the action of a comedy scene. She nerved herself up to a high tension and went through the rehearsals and actual camera scenes without visible hesitation, but as soon as the last turn of the camera crank was completed she fell in a faint and was unconscious for twenty minutes. No one realized what an effort Miss Durfee was making until it was

all over. Hereafter snakes will be handled by other than Miss Durfee in Keystone pictures.

Mack Sennett is himself playing an important role in the first of the pictures in which Raymond Hitchcock is appearing. Mabel Normand, Owen Moore, Mrs. Davenport and other Keystone stars are in the cast.

Mabel Normand, Keystone star, accomplished the unusual fact of working in three different pictures under three separate directors in one day. She left Mack Sennett's company, in which she is working with Raymond Hitchcock, long enough to play a part with another director in the old studio across the street. While there she was called on by another director to take part in some re-take scenes. As soon as these were finished, she hurried back to Mr. Sennett's company and finished the day in the two-reel feature in which the pick of the Keystone stars are cast.

The enlargement of the Keystone organization and the addition of several new companies has necessitated the adoption of efficient system in all departments. Milton Brown, who has charge of the still picture department, formerly handled all the Kay Bee, Broncho and Domino still work as well as that of the Keystone. This week all of the former companies work was transferred to the Inceville plant and Mr. Brown and his staff of assistants are now kept busy with exclusive Keystone work—and kept very busy at that.

Raymond Hitchcock is the most popular "lion" that Los Angeles society has worshiped in many months. Social functions of all sorts claim him as the guest of honor and no evening passes that he is not called on to make an after dinner speech or recitation at some brilliant affair. Such is the penalty of fame.

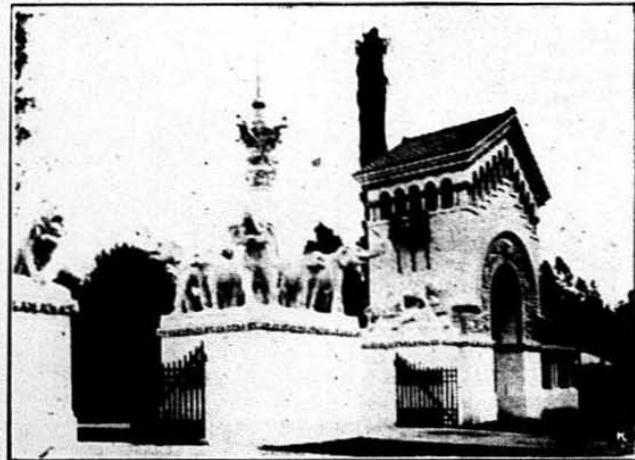
Phyllis Allen, character comedienne with Mack Sennett's Keystone company, is an accomplished pianist and spends much of her time at home in practice. She retains the beautiful voice that made her famous in vaudeville before she was lured into the motion picture branch of the profession and entertains those who are fortunate to be guests at her charming home with selections from favorite operas.

Polly Moran, vaudeville comedienne, who is now located at the Edendale studios of the Keystone Film company, delineates comedy characters of a hilarious nature but after sundown she seeks the quiet of her beautiful home in Hollywood and leads the simple life. Miss Moran's father and mother are with her in California, and the three are enjoying the new sensation of being located permanently, "temporarily at least," as she expresses it.

Lewis Hippe, physical trainer for Mack Sennett, managing director of the Keystone Film company, is blossoming into a first class actor. Mr. Sennett gave him a few bits to play recently and his ability proved of such quality that he has been entrusted with more important parts which he has played with much intelligence.

♀ ♀ ♀

Helen Rosson evidently likes Santa Barbara, for she writes that she is having horseback rides, swims and long walks and that "everybody is lovely to her." Why not? It would be hard to be anything else to this girl—clever. Just eighteen, and full of the pure joy of living and acting.



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# NEW YORK NEWS

BY  
FRANK P. DONOVAN

"NINETY per cent of the motion picture audiences throughout the United States prefer the short one and two part photodrama to the so called 'feature picture,'" says Harry Goetz, closely associated with the United Film service in the capacity of secretary of the United Motion Picture Producers, who recently returned from an extensive tour of the United Film service exchanges through the United States and Canada to study the situation regarding public demands. "In a recent census conducted by the United exhibitors covering 6000 motion picture theaters to ascertain whether the popular demand warranted the extensive output of features at the expense of the short story picture, it was found that 90 per cent of the audiences prefer the one and two part photodrama to the long, pretentious one.

"The United Film service realizes the possibility of the short story photoplay, and in its fight for its quality it is championing a cause which is being unwisely slighted for the over-production of a less popular form of photodrama. The public is tiring of the over-exploited multiple reel drama, and is leaning more and more to the high class, concise one and two reel play, and since it is the likes and dislikes of popular sentiment which gauge the box office receipts, there is no doubt that the shorter form of photodrama is coming into its own.

"The fact that a photoplay consists of only two parts does not necessarily mean that it is any less a 'feature' than one of five or six parts," says Mr. Goetz. "It is only the exceptional screen drama which is of enough interest to hold audiences spellbound through more than two or three parts. The obvious 'padding' grows wearisome to spectators. On the other hand, a short story play may have just as big a subject, just as expensive settings and as highly paid players as a so-called 'feature.' But the fact that only the tense, dramatic situations are shown, without 'padding,' without needless entrances and exits, holds the breathless interest of the audiences through a story which would put it to sleep if dragged out at length. The average five and six reel pictures are 2,000 or 3,000 feet too long."

8 A 8

## HUBBARD BOOK IN PICTURES

A tragic note deeper than any written in the manuscript was struck during the filming of "Hearts Ablaze," the Vitagraph three-part Broadway Star feature, produced under the direction of Lorimer Johnston, in a fall from a horse by Garry McGarry, one of the Vitagraph players, the day the Lusitania went down with his friend Elbert Hubbard. Mr. McGarry, in the character of an Italian nobleman, riding to hounds, in a scene at the Brokaw estate, was required to enact a fall from his horse and at the third trial, because of the nervousness of his mount, was thrown, dislocating his hip. He underwent an osteopathic operation that was successful and was preparing to remount to continue the scene, when news of the probable loss of Mr. Hubbard reached him. His own injury sank into insignificance at the news, as, only a few days before he sailed, Mr. Hubbard selected Mr. McGarry as the one to carry "A Message To Garcia" in pictures, that work from the master's hand that has been printed in twelve different languages and distributed to the soldiers of the armies of more than half the countries of the globe. Nothing could perpetuate the memory of the Sage of East Aurora more than this message, and the Vitagraph company is negotiating, through Mr. McGarry, with the Hubbard estate for its production and it is within the bounds of probability he will be seen in "A Message To Garcia" in the near future.

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## ALL CELTIC FOURTH COMEDY FINISHED

"Rafferty Goes To Coney Island," the fourth of the Peaceful Rafferty series of All Celtic comedies, now being produced by J. A. Fitzgerald, from the script of President C. C. O'Mara of the company, has been completed this week and will be released on the regular schedule of the World Film program. Tamany Young, Joseph Sullivan, as Rafferty; Peggy Shannon, Billy Bowers, Charlie Mason, Marie Rohmere, Helen Lee, Laurie Macklin, Minnie Rambo, Maggie Weston, Frances Ward, Tom O'Keefe, Pat Foy, Arthur Sprague, and others appear in the picture, which is very funny.

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## MARIE DRESSLER AT WORK

With the arrival at the Lubin studio last week of Miss Marie Dressler, rated as the funniest woman on the stage today, the Lubin company launched the first of a number of big comedy plans on which it has been working for some weeks. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty to display her unique ability as a funster.

An unusually strong supporting company has been engaged for Miss Dressler, headed by John C. Rice, the widely known comedian. Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin company is sparing no efforts to make the Dressler comedies the best ever filmed. The majority of the scenes will be made at the big Lubin ranch at Betzwood, Pa., where there is every facility for making exterior and interior pictures. For the last few weeks a large staff of artists and designers have been preparing special scenic effects in the studios on the ranch, to be used in the Dressler production.

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## POWERS' EQUIPMENT AT SAN FRANCISCO

A recent survey of the moving picture field in San Francisco indicates that there are ninety-six theatres at that place where moving pictures are featured, not counting those located at the Panama-Pacific International exposition or churches where pictures are shown. The projection equipment in these houses is divided as follows: Powers' machines, ninety-four, and this figure puts it ahead of its competitors. At the exposition ground there are fifty-five machines in operation at the present time and of these thirty-three are Powers' cameragraphs. Five other theatres are soon to open there and this will make a total of about one hundred and fifty theatres in San Francisco where motion pictures are shown.

8 A 8

## MISS CHARLESON DUPES FRIENDS

Miss Mary Charleson, the vivacious little Lubin star, who is being featured in the "Road o' Strife" serial with Crane Wilbur, is one of the most popular players in the big Lubin studio because of her fun-loving disposition. She sprang a new one the other day. Having a few hours between scenes, one morning, Miss Charleson made up as a scrub woman, and getting a bucket, mop and duster, returned to the studio.

So complete was the make-up that even John Ince, her director, didn't recognize her. She worked about the studio for some time and then went upstairs into the scenario room and began scrubbing the floor. George W. Terwilliger and Barry O'Neil, directors, Harry Chandler, Shannon Fife, Clay M. Greene and Lawrence McClosky, scenario writers, were at their desks, but no one paid any attention to the little star until she began getting into everyone's way with the mop, bucket and duster. A general protest went up for the scrubwoman to get out of the room and then they discovered who the ardent worker was. Everyone had a good laugh after that and then little Marry hustled back to her dressing room and made up for her character in "Road o' Strife."

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## CLIPPINGS FLOOR ANITA STEWART

One of the most peculiar effects of the great popularity of "The Goddess," the Vitagraph "serial beautiful," can be found in a request received by Miss Anita Stewart, who plays the title role, from the Brooklyn post office department asking that the Vitagraph star kindly discontinue her clipping service until an appropriation for additional carriers has been passed by the post master general.

Miss Stewart has a contract with a clipping bureau that sends her all the clippings containing her name. When "The Goddess" was released a flood of clippings from the many hundreds of newspapers that are publishing the story began to pour into the Vitagraph studio. The two postmen who are kept busy all day handling the Vitagraph mail manfully stood up against the onrush until it became too heavy to handle. Then came the complaints and the subsequent request to the Vitagraph star.

**WILL PRODUCE "LIFE'S YESTERDAYS"**

Probably the strongest argument against the use of drugs that has been made in years will be found in "Life's Yesterday," the powerful two reel drama which Lorimer Johnston has started working on at the Vitagraph studio. All of the horrors that a victim of a drug habit undergoes is contained in the stirring story. The fight that the victim makes for his regeneration adds to the thrill of the story. One of the best casts that has ever portrayed a Vitagraph production has been assembled, Leo Delaney, being intrusted with the leading role while Miss Zena Keefe has the part opposite him. Others in the cast are Garry McGarry and Charles Welllesley.



CHAS. C. O'HARA

President All Celtic Film Co., and  
Creator of Peaceful "Rafferty"  
Comedies

**PHOTOPLAYERS LAYED OFF**

Last week the Vitagraph laid off thirty players, among them being Darwin Karr, Billy Quirk, Leah Baird, Capt. Larry Lambert. Lubin laid off something like a hundred and fifty and Edison about fifteen. It is also rumored that the Biograph is to follow suit with the players now on the coast. What the general idea is no one seems to know, but it looks as if the stage stars are to replace the picture players.

3 4 3

**DIFFERENT CARTOON COMEDY**

A cartoon comedy, drawn by Carl Francis Lederer, of a somewhat different sort, and introducing a droll addition to the pen and ink creations of the screen, will be released by the Lubin company July 6. The comedy is called "Ping Pong Woo." Ping is a Chinese urchin whose grimaces and gyrations are extraordinary examples of the camera's power to make a line of ink seemingly take on life. Ping has a series of amusing adventures with a very funny rat, and later, on discovering that chop suey is made only at the cost of many, many rats, he determines to stop the traffic in rat souls. With the aid of a trusty bomb the chop suey manufacturing establishment is blown to pieces and innumerable rats are saved from the mincing machine.

3 4 3

**NEW FOX FEATURE COMING**

William Fox, head of the Fox Film corporation, has exercised excellent judgment in selecting the screen artists to interpret the principal roles in "Doctor Rameau," picturized from the novel of the same name. The players are Claire Whitney, Stuart Holmes, Dorothy Ber-

nard, Harry Spingler, Fred Perry of the "On Trail" company and George Allison, a prominent member of the Frohman-Belasco revival of "A Celebrated Case," the current attraction at the Empire theatre. Mr. Fox has selected Will S. Davis, a recent acquisition to his producing forces, to direct the photoplay, rehearsals of which are under way at the studio of the Fox Film corporation in Jersey City.

3 4 3

**TAMMANY YOUNG TO BE FEATURED**

Tammany Young, better known for his excellent portrayal of Bill in "Bill the Office Boy" stories of the Mutual film, has been engaged by the All Celtic Film, Inc., to play in two part feature comedy films released on the World Film program.

3 4 3

**LUBIN STUDIO NOTES**

A company of Lubin players will leave for Newport, R. I., soon, to begin the filming of a number of special society and naval pictures. Last summer a Lubin company spent several weeks at the fashionable resort and obtained some unusually interesting dramas, in which the United States navy played an important part. The company will be headed by George W. Terwilliger, the writer and director, and will include Ormi Hawley, Hazel Hubbard, Earl Metcalfe, Herbert Fortier, William H. Turner, Arthur Matthews, Eleanor Barry, Mae DeMetz, Edward Luck, P. T. Volkman, William Cooper, and others. A special studio will be constructed in Newport so that the company will be able to film the necessary interiors there. Last season a number of prominent society people turned over their estates to Mr. Terwilliger for his society scenes and quite a number of them "worked" in the pictures for the fun they got out of it. During the summer the company will cruise along the New England coast in a yacht on a hunt for picturesque backgrounds.

**New!**



Latest Side Lace Boot  
—a Laird-Schober creation. Of Putty Colored  
Kid. Hand sewed.

**WETHERBY Shoe  
KAYSER & CO  
BROADWAY AT FOURTH**

# Great Comedies for Screen

## Lasky Acquires Right to "The Chorus Lady" and "The Traveling Salesman"

Jesse L. Lasky Feature Play company announces that it has acquired the photodramatic rights for two of the greatest comedy successes ever produced on the American stage—"The Chorus Lady" and "The Traveling Salesman," both by James Forbes and both originally produced under the management of the late Henry B. Harris.

"The Chorus Lady" was the sensation of New York city for two seasons and continued on the road for several years after its New York hit. The name became a by-word on two continents, and the financial returns on the piece positively broke all records over any comedy producing in recent years.

This play brought James Forbes into the very foremost ranks of American dramatists, establishing his present great reputation, and also did much for the fame and fortune of Henry G. Harris.

"The Traveling Salesman," also by Mr. Forbes, followed "The Chorus Lady" and attained a success of equal proportions. It seemed almost impossible for one author to provide two such widely different character studies as the title roles in these two comedies and hit the bull's eye of popular favor on both occasions.

The acquisition of the rights of these two comedies is in line with the determination of the Lasky company always to supply for its share of the Paramount releases a certain proportion of high class humorous photoplays.

The same spirit of fun which was so skillfully attained in the photodramatization of "Snobs," with Victor Moore as the star, has set a standard which the Lasky company not only hopes to maintain but to eclipse in the near future.



J. A. FITZERALD.  
Director, All Celtic Film Co., and  
Producer of "Rafferty" Comedies

Henry King, who is being featured with Ruth Roland in the "Who Pays" serial at the Balboa studios and who has seized his big chance and made good, has been with the Balboa since it started and he faithfully stood by the owners through all their early trials. The Messrs. Horkheimer told him that he would get the first big role that came up, and when Mr. King gave the idea for the "Who Pays" serial he was given the leading part. He has done many good things but nothing better than his parts in "Who Pays."

## PICTURES BRING OUT CLEVERNESS OF ENGLISH ACTOR IN MANY NEW ROLES

Arthur Maude, who, as Dan Conby, the idler and cynic, is Bessie Barriscale's chief support in Thomas H. Ince's beautiful four reel production of "The Reward," is an Englishman, both by birth and training. His first appearance on the stage was under the wing of Sir Henry Irving in one of that great thespian's plays. Later he served seven years as juvenile man with Martin Harvey and then came to America where he became leading man for Constance Crawley, the emotional star, in a repertoire of the classics.

Until he affiliated himself with the New York Motion Picture corporation, Mr. Maude never had played a dashing blue-blooded American role. He always had been either with the toga or coat-of-mail. Consequently his work in the films, as a modern leading man, was watched with intense interest. His initial appearance was made with Richard Stanton in a two-reel story entitled "The Master." Then followed "The Political Feud" and following this, Mr. Ince cast Mr. Maude for the very difficult role of the artist in "The Devil," a recent Mutual Master picture. In "The Cup of Life," too, Mr. Maude had an important part in support of Miss Barriscale and gained additional favor by his excellent interpretation of Jack Jordon. "The Reward" will constitute Mr. Maude's third appearance in a Mutual Master picture.

"It is very true," said Mr. Maude, in speaking of motion pictures, "that the actor does not enjoy—I mean he doesn't get the chance to enjoy—the plaudits of the public. But the work is fascinating, nevertheless. It is a pleasure to have my nights to myself, like the average business man. It is a delight to be constantly working out under the canopy of the skies. And it is, indeed, a blessing to be able to study my work on the screen. The pictures don't lie. They tell me my faults and help me to correct them when I next put on my make-up."

8 A 8

## SENNETT RENOUNCES TALISMAN

When Raymond Hitchcock arrived in Los Angeles recently to work in Keystone comedies under the direction of Mack Sennett, he brought with him a treasured gift from an East Indian fakir—a ring which was said to be possessed of a charm which would assure the wearer of the best of luck and good fortune throughout the time that he kept it on his finger. Mr. Sennett is in no degree superstitious but he became interested in "Hitchy's" history of the talisman and the latter finally gave it to the "Keystone Wizard" as a token of friendship. Mr. Seggett slipped it on his finger and thought no more of it.

The following day a heavy mist obscured the sun, and photography being impossible, the day was lost. When the light returned on the next day the camera that was being used in the Sennett-Hitchcock picture "buckled" on seven different occasions during the morning, spoiling a lot of film. In the afternoon a stage carpenter walked across a difficult scene just as it reached its climax and after it had been rehearsed for nearly an hour. On the way to his club for dinner Mr. Sennett blew out a tire on his Fiat car and in changing tires lost a valuable watch from his pocket and has not recovered it up to date. That evening, while talking over the unhappy events of the week, Mr. Sennett absent-mindedly glanced down at the talismanic band about his finger. He smiled grimly, slowly removed the ring and handed it to Mr. Hitchcock.

"Here, Ray," he murmured, "take this back before it increases my good luck to the extent of breaking my neck or setting fire to the studio. It isn't safe to be too lucky."

8 A 8

Webster Campbell, the leading man with the Beauty brand, made a costly visit from Santa Barbara recently. He rode down in his car and left it outside a friend's house while he made a brief visit. Some one who imagined he had a better right to the car than Mr. Campbell borrowed it permanently. The car was insured but Webster reckons he is just about \$250 out of pocket for the improvements and additions he made. Add to this, one fare by train to Santa Barbara.

# Kitty Stevens Seeks to Repeat Stage Success on Screen

**Star at Morosco Studio, Playing Opposite Cyril Maude, Tells of Ambitions; Early Training Fits Her for Notable Career in Photoplays.**

BY N. E. VICTOR

IT DID NOT take me long to glimpse the fact, while I was interviewing Kitty Stevens, that here was one girl in a hundred in the profession whose whole existence as well as soul, was wrapped up in her art. No light words escaped her lips in regard to her work. She looks on the serious side of life as the side that vitally interests her. At least that was the impression I received when I indulged in a pleasant twenty minute chat with her.

Clayton, N. Y., is the fortunate city. It was here on August 7, 1888, that Kitty Stevens first saw the light of day, and this date I received from her without the slightest hesitancy. For those who will not have the time to look it up on the may (she told me herself she doubted whether it could be found), Clayton is situated among the picturesque Thousand Islands.

Miss Stevens' earliest recollections are of riding horseback, a sport which she never failed to take full advantage of. Canoeing, boating and launching helped to round out her girlhood pleasures in a manner which has proved of valuable assistance in her later life. Never was she happier than on the back of her favorite horse with which she enjoyed every morning before breakfast a little canter around the country-side or in a canoe, propelling it with a swiftness and ease of grace that would have done justice to any Indian canoeer. Her deep association with the open may have something to do with her love for animals, one of which, a cat, "Chink" by name, is known throughout the theatrical world, and who is even today her best "little old pal" to quote her own words.

Miss Stevens attended grammar school and high school in a neighboring town, Walthertown, N. Y., from where she admits quite unabashed she played hookey time and again to take-in shows, preferring them, in no uncertain degree, to her studies. Her parents, although not in

sympathy with her ideas, saw that the best course was to give her free rein as to the shaping of her career, with the result that she embarked on her stage venture at the ambitious age of sixteen and that was some ten years ago.

It was while she was deriding a common fault among professionals—their attempts to bestow abuse on their art and what it was all coming to—that I had the opportunity of studying her at close range while at the same time lending an attentive ear to her just denunciations.

She is blessed with a wealth of black hair that is long and wavy and its back curls, which were hanging quite becomingly at the front of her waist, formed a fitting frame indeed for her attractive features. Her dark brown eyes are compelling in their magnetism. Her nose, a straight Grecian, blends in becomingly with her cupid bow mouth, which, when she smiled, revealed a firm, even set of pearly white teeth. Her chin shows strength and character of the determined variety, that brooks no interference and which seems to install in its owner a trait known as a "nervy streak," as far as perils that beset one in pictures are concerned. Her cheeks are well rounded and lend an appealing attractiveness to the contour of her face.

"I have no sympathy with the weaklings and the fault finders in my profession," she said, her eyes showing flashes of anger, "and whenever I come across one, I loose no time in telling him or her that if the conditions are not to their liking there is a way out, and the sooner they take it the better for the profession in general."

She is set on reaching the top on the ladder of success in pictures, just as she reached them on the professional stage, and from what I gleaned of her character during the interview, I am certain that not long would she have to wait to see her ambitions realized.

## JOSE COLLINS, LIGHT OPERA STAR, TO BE SEEN IN SPECTACULAR WORLD FILM

The latest recruit, and a very attractive one at that, to World Film stardom is Jose Collins, the well known and gifted light opera star, who soon will be presented in a spectacular World Film production.

Miss Collins is the daughter of the famous Lottie Collins, who had a great career on the light opera stage in various parts of the world a score of years ago. As Geraldine Farrar is a conspicuous recruit from grand opera to motion pictures, so Miss Collins is equally as conspicuous in her transition from light opera to work before the camera. She is vivacious and piquant in her work, is endowed with an abundance of personal charm, and enters her new field with a great stage reputation for one so young.

Jose Collins will without doubt receive a most cordial welcome from motion picture theatre goers throughout the country. The mere sight of her name on a program irresistibly recalls memories of her mother's "Ta-ra-ra-boom-de-ay" that everybody at one time would hum or whistle.

Jose Collins is a brunette and a strikingly beautiful one, with "movie eyes." She has the kind of face that would become a "Carmen," sensitive expressive lips and a lovely complexion.

8 8 8

Tom Forman is tasting the sweets of popularity and the taste is good to him. He is now realizing what it is to have a steady mail to answer and also to realize it takes much of his private time. Mr. Forman has been rising steadily in public favor since he joined the Lasky forces and he had been doing consistently good work.

## STARRING OF JEFFERSON IN TWO-REEL DRAMAS OF SCREEN PLEASES EXHIBITORS

Thomas Jefferson, whom D. W. Griffith recently engaged as a Mutual feature player, makes his latest appearance in the two-reel Reliance photodrama "The Old Clothes Shop," in which he enacts the part of the old clothes man. Placing a man of Thomas Jefferson's theatrical standing in one and two-reel subjects, such as the Reliance-Griffith studios are doing, is meeting with the hearty approval of Mutual exhibitors. "The Old Clothes Shop" is intensely dramatic in spots and relieved by delightful little touches of light comedy.

It deals with two crooks who read in the Times society columns of the arrival of a society woman's brother from the west, and presents his sister with an expensive tiara. The crooks endeavor to gain possession of this tiara and are defeated in their plans by the old clothes man and his granddaughter, who is a romantic novel reader. This part is being porprayed by Bessie Buskirk. W. E. Lawrence is playing the brother, his society girl sister is played by Alice Field and the two crooks are being enacted by the two capable Reliance players, Vester Perry and Charles Gorman, who are, in addition to their acting ability, the desired types for their parts. The filming is in the hands of Director Giles Warren, who recently completed "Gridley's Wife."

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The two-reel Keystone release entitled "The Canon Ball" is one of the most sensational comedies that has ever been photographed. It is a typical Keystone film that out-Keystones anything of its kind that has ever been attempted. Neither time nor money was spared in making this wonderful picture and the usual amount of both was doubled to bring about the desired results.

## PICTURE DELAYED WHEN DOG RUINS DRESS: BARRISCALE GETS ANOTHER.

Production of "The Mating," the five part Mutual Master picture in which Bessie Barriscale will be starred by the New York Motion Picture corporation, following her appearance in "The Reward," was delayed for two days while Miss Barriscale delivered herself into the hands of her modiste to be fitted for a costume that was ruined by one Inceville "houn' dog."

Under the direction of Raymond B. West, the "boy director," the story has been completed except for the making of about thirty scenes, in each of which Miss Barriscale is slated to appear. The other night the beautiful little star forgot to lock her dressing room before going home. On a couch within the room, rested her principal costume—a frumpy dress of the vintage of 1899 (the part she plays is that of a country lass)—and Mr. West had banked on getting some close-ups of the dress, the following day.

During the night, a disrespectful pup entered the room and had so much fun with the gown that it would have been futile to try and repair it. So, armed with a set of photographs, showing all manner of views of the dress, Miss Barriscale went to the dressmaker and had a duplicate made. Now the work is progressing as usual.

Miss Barriscale's next appearance will be made as the star in a powerful drama of the underworld entitled "The Painted Soul." The script is now being prepared by C. Gardner Sullivan and Producer Thomas H. Ince. Another feature of this production, in addition to the appearance of Miss Barriscale, will be the introduction of Truly Shattuck, recent recruit to the New York Motion Picture forces, in the role of a wealthy widow. Miss Shattuck will play the mother of Charles Ray, who is to appear opposite Miss Barriscale.

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## MANY IMPORTANT PARTS TO PLAY KEEP

### T. A. TURNER AWAY FROM VACATION TRIP

F. A. Turner, the popular Griffith character man, often has promised himself a vacation, but he fears he will never obtain a leave of absence from the Reliance-Majestic studio. It seems each time he prepares to leave the studio an important part such as only he is capable of portraying presents himself, which consequently results in his deferred vacation. However, Mr. Turner has set a date and is of the opinion that he will positively leave the studio on that day, whatever may happen.

Actors such as F. A. Turner are not common. His performance in D. W. Griffith's "The Escape" has stamped him as an artist of great ability.

In Director Tod Browning's last three melodramas, "The Living Death," "The Burned Hand," and "The Woman from Warren," Mr. Turner has enacted three intensely dramatic characters. Mr. Turner in his early days on the speaking stage was prominent in lurid melodramas and he feels quite at home in Director Tod Browning's Majestic productions.

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## HARD LUCK CLOSE AT EDDIE DILLON'S HEELS; FIRE IN HIS HOME IS LATEST

Edward "Komic" Dillon is always having trouble of some sort, and this time he came home late one night recently to discover that his home was in flames.

The Reliance-Majestic studio folk who occupy adjoining bungalows were out in their night clothes fighting the flames with buckets of water. The players who were active in fighting the flames of the Dillon bungalow were: W. E. Lawrence, Chester Withey, Irene Hunt, her mother, Walter Long, Franc Newmann, Teddy Sampson, George Beranger, Miss Lawrence, George Siegmann, Fay Tincher, and Ford Sterling, the Keystone comedian.

Director Dillon had only a day previous to the fire purchased some expensive furniture in addition to a piano and they were delivered that day. The new furniture was spoiled, in fact, everything in his home was seriously damaged. The fire was the result of the crossing of some electric wires which resulted in the burning of the wires and the sparks falling to the floor.

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Myrtle Stedman will be seen opposite Cyril Maude when that famous English actor appears on the screen. At present Miss Stedman is playing with George Fawcett.

## GENERAL NOTES OF PLAYERS

J. P. McGowan, who for so long produced and acted in "The Hazards of Helen" series and who was with the Kalem company for years, has taken up his new position with the Lasky company and is starting on his new picture for that firm. This will be "Blackbirds," with Laura Hope Crews and Carlyle Blackwell in the leads.

Charles Ray is doing double duty at Inceville. He is changing his make-up and costume frequently, for he is taking the important part of a wealthy young man of the city in "The Painted Soul," in which Bessie Barriscale is starred, and is also impersonating a young English officer in "The City of the Dead," an exciting story with its locale in India. Mr. Ray says he could use about six valets right now.

Harold Lockwood has taken to himself a private secretary to cope with his correspondence. For a long time he tried to do it all himself, but he has found he had to neglect his friends. Mr. Lockwood is living at the select Arlington Hotel at Santa Barbara and has become a familiar figure in that town. Always affable and pleasant, he is a general favorite. He is one of the hardest working leading men in the business. This accounts largely for his success.

Ruth Roland, who has been appearing to such good effect in the "Who Pays" series at the Balboa studio and who may be numbered among the financial aristocrats in filmdom, has been sticking to work so tightly that when she got a day off and went to visit some of her old screen friends she was received with shouts of welcome. Miss Roland looks well and jolly and the life at the beach suits her to a "T." She has done a lot for the "Who Pays" series, and it has done a lot for her, too.

John Sheenan, the clever little Irish character actor, who made such a pronounced hit in the photoplays produced by The Favorite-Players, has accepted an engagement with the American company at Santa Barbara, and will fill the post of principal comedian. He probably will be assigned to the Beauty brand and play with Webster Campbell and Neva Gerber. Mr. Sheenan has had a long and successful stage career.

They are working with two cameras on "The Broken Coin" serial at the Universal, one for this country and one for Europe—or, as Grace Cunard puts it—"that part of Europe which can show a picture without getting a hole or two in it." Francis Ford is working on three installments of the serial at once, as the locations are all supposed to be close together. Both he and Miss Cunard are giving thrilling performances but both aver they are eating more than their allotted peck of sand in the many desert scenes.

Pauline Bush is engaged on an interesting series of twelve photoplays. This is not in any way a serial, merely a series of short stories which have been written by the clever writer, Julian Firthman, for her, and which she is putting into short story form for the newspapers. The first photoplay is called "Steady Company" and in this as in all others, Pauline Bush has a striking part. A strong company will support Miss Bush.

❀ □ ❀

## MRS. CASTLE HAS RIVAL

Now that Mrs. Vernon Castle is going to enter the motion picture world, she will find that there has already been a "Mrs. Castle in the movies" in the realm of the silent drama for several years before her. Mrs. Castle's rival is the tall, beautiful and graceful Ruth Blair, leading woman with the Pyramid Film company in pictures appearing on the United program, whose exquisite charm, whose wonderful clothes and daintiness of bearing have caused her to be likened to the well known Mrs. Castle ever since she came into prominence. Miss Blair is essentially an artist, and it is the artist's eye for perfection and harmony in color, line and texture that she brings to the planning of the exquisite costumes in which she appears in pictures, on the screen, or at home. Miss Blair will play opposite Edwin August, who is the star for Pyramid-United program pictures.

# Film Releases of the Week

## GENERAL FILM PROGRAM

### Biograph

6—4. Her Dormant Love, D.....	1
6—5. For Her Friend, D.....	1
6—7. The Tear of the Page, D.....	1
6—8. Man and His Master, D.....	2
6—10. The Divided Locket, D.....	1
6—11. The Battle, D.....	1
6—12. Life's Changing Tide, D.....	1

### Edison

5—28. According to Their Lights, D.2	
5—29. The Dumb Wooing, C.....1	
6—2. Cartoons in the Barber Shop, C.....1	
6—4. The Test, D.....3	
6—5. A Chip of the Old Block, D.1	
6—9. Up in the Air, C.....3	
6—11. Cohen's Luck, C.....4	
6—12. MacQuade of the Traffic Squad, D.....1	

### Essanay

6—7. The Gilded Cage, D.....1	
6—8. The Romance of an American Duchess, D.....2	
6—9. Dreamy Dad (Lost in the Jungle), and Joe Boko (A Close Shave), Cartoons, C.....Split	
6—10. Sweedie's Finish, C.....1	
6—11. The Wealth of the Poor, W.D.1	
6—12. The Greater Courage, D.....3	

### Kalem

6—7. Her Husband's Honor, D.....2	
6—8. Ham at the Fair, C.....1	
6—9. The Money Leeches, D.....2	
6—11. The Haunting Fear, D.....3	
6—12. The Pay Train, D.....1	

### Lubin

6—4. The Decoy, D.....1	
6—5. The New Butler, C.....1	
6—7. Road o' Strife, No. 10, "The Unsparing Sword," D.....1	
6—8. He's a Bear, C.....1	
6—9. Tap! Tap! Tap! D.....2	
6—10. Courage and the Man, D.....3	
6—11. The Coronet, D.....1	
6—12. Nearly a Prize Fighter C.....1	

### KNICKERBOCKER

6—9. The Kick-Out, D.....3	
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### MINA

6—10. Father Forgot, C.....1	
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### Selig

<b>Hearst-Selig News Pictorial</b>	
Issued every Monday and Thursday.	
6—3. How Callahan Cleaned Up Little Hell, D.....3	
6—5. Beautiful Belinda, C.....1	
6—7. The Web of Crime, D.....2	
6—8. Saved by Her Horse, D.....1	
6—9. Willie Goes to Sea, C.....1	
6—10. Pals in Blue, D.....3	
6—12. The Journey's End (Animal D.) .....1	

### Vitagraph

6—3. Sonny Jim at Mardi Gras, Sc.C.1	
6—4. Jones' Hypnotic Eye, C.....1	
6—5. Way of the Transgressor, D....3	

## UNITED FILM SERVICE

### Cameo

5—23. Can a Jealous Wife be Cured? C.....1 reel	
--	--

### Empress

6—2. The Vivisectionist, D.....2	
6—9. The Spider, D.....2	

### Features Ideal

5—31. Man in the Law, D.....2	
6—7. Stepping Westward, D.....2	

### Grandin

5—26. War at Home, D.....2	
----------------------------	--

### Luna

6—10. The Near Capture of Jesse James, C.....1	
---	--

### Lariat

6—5. The Word, D.....2	
6—12. Canned Curiosity, Com. D....2	

### Premier

6—4. The Picture on the Wall, D....2	
6—11. At Twelve O'clock, D.....2	

### PYRAMID

5—29. Law of Nature, D.....2	
------------------------------	--

### STARLIGHT

6—3. Amateur Night, C.....1	
6—10. Heinie's Millions, C.....1	

### Superba

6—1. O. You Mule, C., and Copped, C.....Split	
6—8. Almost Luck, C., and Mixing the Cards, C.....Split	

### United

6—6. The Mystic Well, C.....1	
6—13. Love's Strategy, C.....1	

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

6—6. The Swinging Doors, D.....2	
6—10. In His Mind's Eye, D.....1	
6—13. Across the Footlights, D.....2	

### BISON.

6—5. The Smuggler's Lass, D.....2	
6—12. The Circus Girl's Romance, D.2	
6—19. One Man's Evil, D.....2	

### Gold Seal

6—8. (Adv. 2) "The Cage of the Golden Bars," D.....2	
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### Imp

(Adventure 1) .....2	
5—31. The Alibi, D.....1	
6—4. A Life in the Balance, D.....2	
6—7. The Twelfth Hour, D.....1	
6—11. A Strange Disappearance, D.3	

# Film Releases of the Week---Continued

## Joker

6-5. Lover's Lucky Predicament, C. 1  
6-7. How Billy Got His Raise, C., and The Fox Hunt, Cart. Split  
6-12. When Ignorance Is Bliss, C. 1

## Laemmle

6-9. From the Shadow, D. 1  
6-13. Little Mr. Fixer, D. 1

## L-Ko

6-6. Park Johnnies, C. 1  
6-9. Bill's Blighted Career, C. 2

## Nestor

6-1. Too Many Crooks, C. 1  
6-4. When They Were Co-Eds, C. 1  
6-8. Their Friend the Burglar, C. 1

## Powers

6-3. Should We Eat Pie? C. 1  
6-5. The Better Way, D. 1  
6-10. The Sign of the Sacred Safety Pin, C. 1  
6-12. The Woman-Hater's Baby, D. 1

## Rex

6-1. The Force of Example, D. 1  
6-3. The Heart of Cerise, D. 3  
6-8. The Struggle, D. 1  
6-10. The Valley of Silent Men, D. 2

## Sterling

5-20. The Battle of Running Bull, C. 2

## Victor

6-4. Judgment of Men, D. 1  
6-7. A Daughter of the Nile, D. 3  
6-11. Mumps, C. 1

## CONTINENTAL FEATURES

## Majestic

Ruy Blas.

## Mutual Special

Mexican War Pictures.

## New Majestic

Sapho.

## N. Y. Motion Picture

The Battle of Gettysburg.

## R. & M.

Home, Sweet Home.

## Thanhouser

Joseph In the Land of Egypt  
Cardinal Richelieu's Ward.  
Dope.

## Cort Film Corporation

The Melting Pot. 5 reels

## Cosmofotofilm Company

Two Little Britons (coming) 3 parts  
The Middleman 5 parts  
Brother Officers 5 parts

## FOX FILM CORPORATION

A Woman's Resurrection 5 reels  
Wormwood (coming)  
The Plunderer (coming)  
Wormwood (coming)

## ITALA FILM COMPANY

Cabiria:  
Treasure of the Louzats 4 parts  
Jules Porel—Serpent 3 parts

## GEORGE KLEINE ATTRAC-TIONS

Du Barry 6 reels  
Stop, Thief! 5 parts  
The Woman Who Dared 5 parts  
Who's Who in Society (coming) 3 parts  
The Commuters (coming) 5 parts

## GOTHAM.

6-1. Man Who Beat Dan Dolan 4

## Great Northern Film Company

The Fight for Fortune 3 reels  
A Deal with the Devil 3 reels  
Through the Enemy's Lines 4 reels  
The Evangelist (W. Psilander) 4 reels

## LIFE PHOTO FILM CORPORA-TION

A Modern Magdalen  
Strange Conduct of Judge Legarre 5  
The Unbroken Road 5

## METRO PICTURES CORPORA-TION

Fighting Bob (coming)  
The Shooting of Dan McGrew (com-  
ing)  
Cora.

## Popular Plays and Players

Shadows of a Great City  
Heart of a Painted Woman.

## B. A. Rolfe Photoplay, Inc.

Satan Sanderson.  
The Cowboy and the Lady.  
The High Road.

## Tiffany Films Corporation

Heart of Maryland.

## LADY MACKENZIE FILM CO.

Big Game Pictures

## MUTUAL MASTER PICTURES

God's Witness (Thanhouser) 4 reels  
19. Ghosts (Majestic) 4  
20. The Failure (Reliance) 4  
21. Darkening Trail (N. Y. M. P.) 4  
22. Lonesome Heart (American) 4  
23. Patriot and Spy (Thanhouser) 4  
24. Her Shattered Idol (Majestic) 4

## PARAMOUNT PICTURES

### Blazon Film Co. Reels

3-4. "Rule G." 5

### Bosworth

5-17. Betty in Search of a Thrill 5

### EDISON

5-6. House of the Lost Court 5

### Famous Players

5-31. Pretty Sister of Jose 5

6-3. Jim, the Penman 5

6-7. Rags 5

## FICTION PICTURES, INC.

The Spanish Jade 5 parts  
The Taming of Red Butte Western  
(coming) 5 parts

## Jesse Lasky Company

5-24. Stolen Goods 5

## Morosco Photoplay Company

4-29. Help Wanted 5 reels

## F. O. NIELSEN

Guarding Old Glory 5

## Picture Playhouse Film Co., Inc.

The Explosion of Fort B2 5 pars

The Black Envelope 4 parts

## VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

6-14. Sins of the Mothers 5

### Lubin

6-7. The Sporting Duchess 6

### Selig

6-28. The Rosary 5

### Essanay

6-21. The White Sister 6

## WORLD FILM CORPORATION

Alias Jimmy Valentine 5

Money 6

What Happened to Jones 5

The Coming of Perpetua 5

6-14. Fine Feathers

## California Motion Picture Corp.

Mignon 4

Lily of Poverty Flat (coming) 5

A Phyllis of the Sierras 5 part

### Flaming Films

Compressed Air 2 p

The Rival Inventors 2

The Book Agent 2

## Frohman Amusement Corporation

5-31. Builder of Bridges

### Lederer

The Fight 5

### Special Releases

Your Girl and Mine 7

The Adventures of a Boy Scout 5

In the Land of the Head Hunters 6

Salambo

### World Comedy Stars

4-26. Beware of the Dog (Jeff de Angelis)

5-3. Two of the Finest (Weber and Fields)

5-10. Something Just as Good (Paula Edwards).

### Brady

5-3. Woman and Wine

5-24. The Boss

### SHUBERT

6-7. An Indian Diamond

## PATHE EXCHANGE

Week of June 7, 1915.

Exploits of Elaine, No. 24, D. 2

The Japanese Mask, D. 3

Police Dog, No. 5, Cartoon, Jey-

poor, the Rose City, Col. Sc.

School in New Guinea, Col. Sc.,

and Picturesque France, Lower

Brittany, Col. Sc. Split

When the Lion Roared, C. 1

Who Pays? No. 9, "For the Com-

monwealth," D. (Balboa) 3

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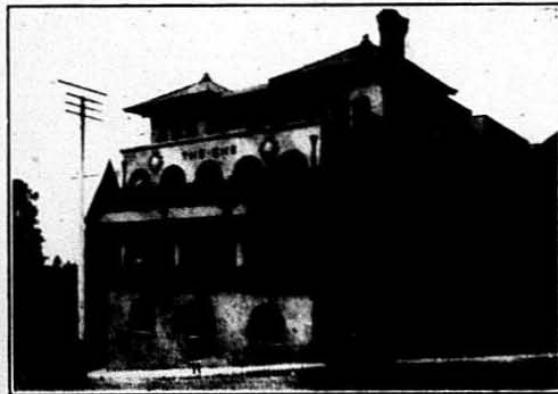
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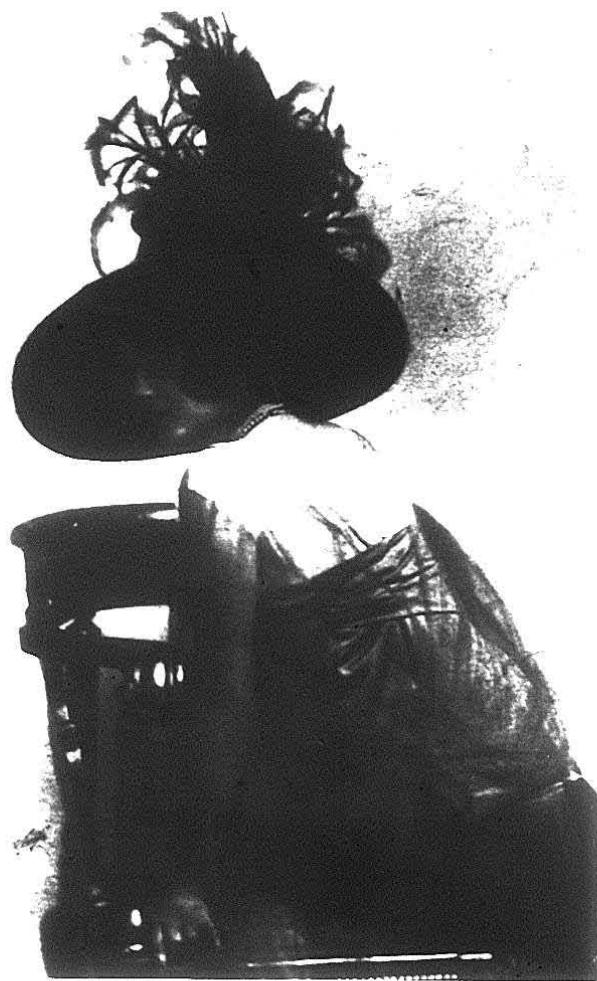
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E. B. Anderson, Director, N. Y. Public Library.  
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EDNA MAISON

who has left for Chicago to be featured with  
Olga Pavlova in a Universal  
Photoplay

The  
**PHOTOPLAYERS** WEEKLY



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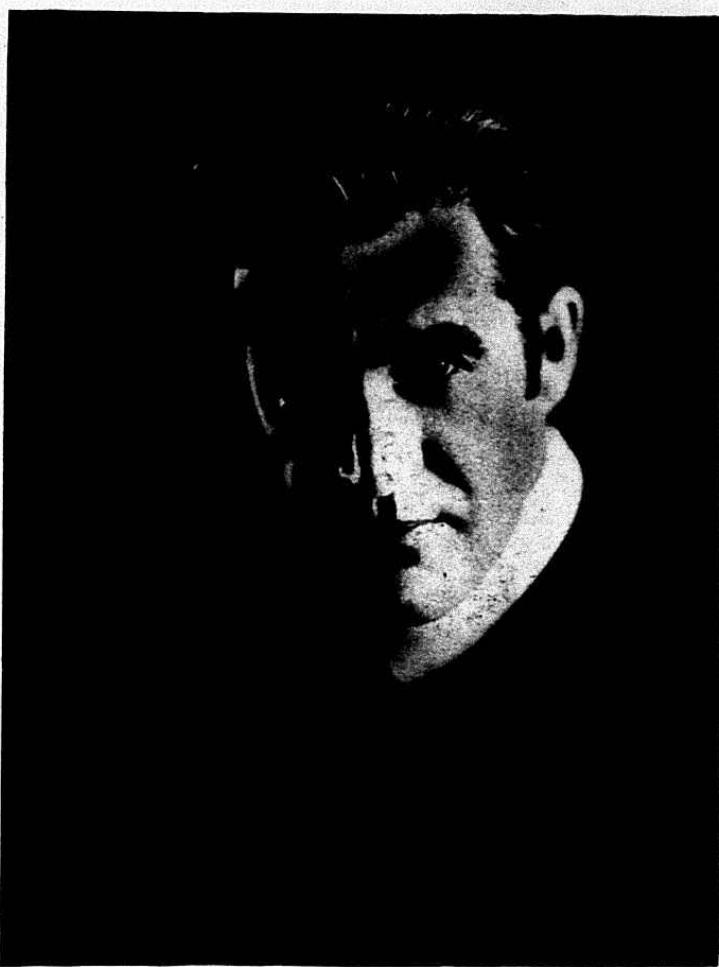
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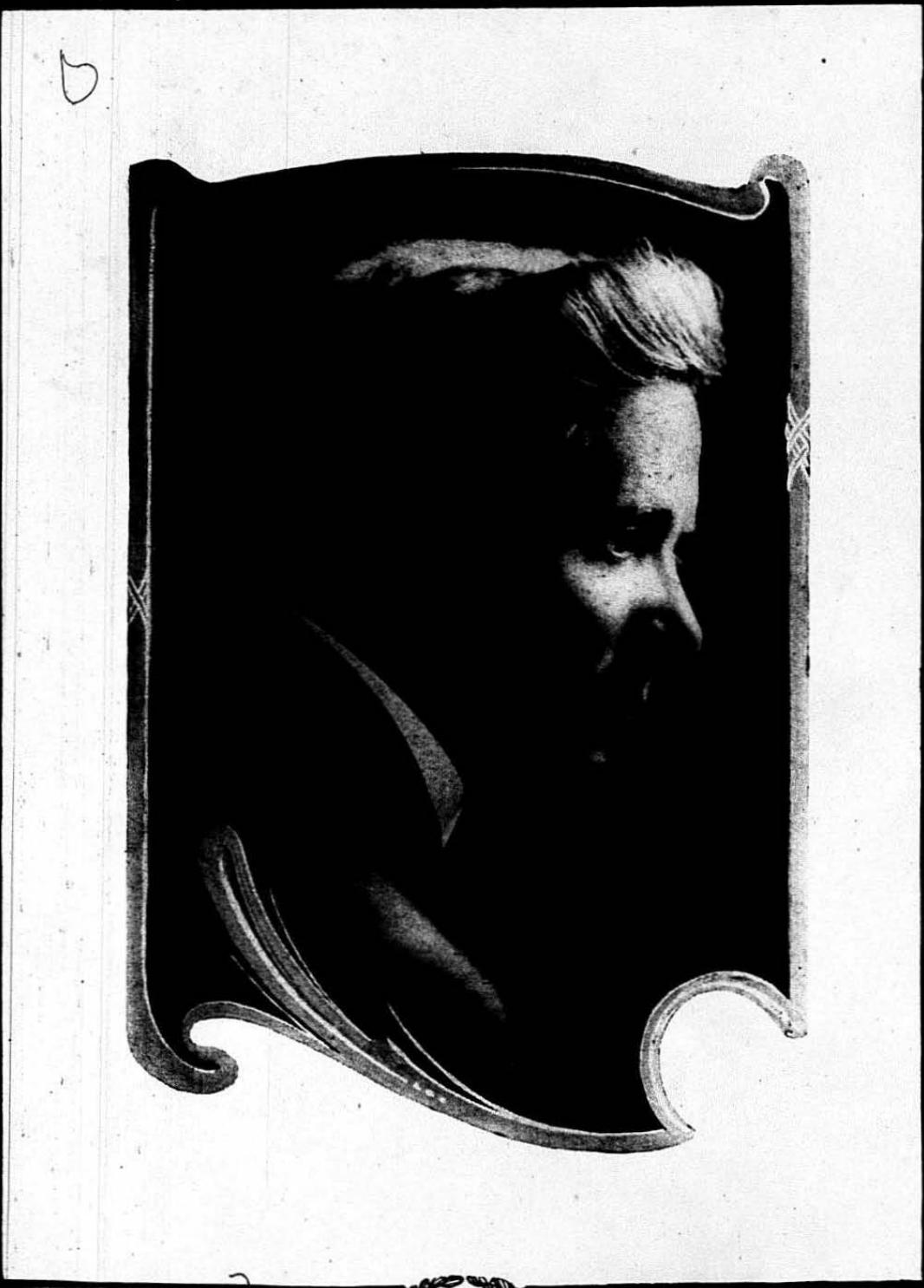
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FRANCIS FORD,  
Producer of the "Broken Coin" Serial  
Universal Co.



GEORGE H. MELFORD

Lasky Feature Director

# Great Enthusiasm Marks Photoplayers Weekly Contest

## Leading Merchants Eager to See Pretty Employees Win Honor of Principal Role in Screen Drama and Give Project Support; Contestants in Keen Rivalry

Although our contest is only one week old, never in the history of a contest has so much enthusiasm and interest been shown. The first three of Los Angeles' most prominent business firms to enter this contest and nominate their most popular employees, were the firms of Jacoby Bros., The Lane Thayer Dry Goods Co., and the J. M. Hale Co.

Jacoby's department store has entered three of its most popular young women: Miss Ruth Forster of the millinery department, who has been with the firm for over two years. Her individual personality has made her a great favorite with the public and her associates.

Miss Florence Rosenberg is a close second in popularity. For the past three years she has successfully

the Southwest. Mr. Jacoby, Sr., has retired from active service but is most splendidly represented by his two sons in whose charge are over 325 employees of which the above mentioned young women are their most popular.

The J. M. Hale Co. has nominated as its most popular employee, Miss Myrtle Hoke, of the suit department where she has been employed for the past two years.

The J. M. Hale Co., as a family, are the pioneers of the dry goods business in the State of California, conducting stores in all principal cities of California—San Francisco, Sacramento, Stockton and San Jose. Their local store, located at 341 South Broadway has been their home for the past thirty years, specializing in ready-to-wear women and children's garments, and ma-



First five candidates of the Photoplayers Weekly Popularity Contest received their instruction, how to win, at the Bristol Cafe. Francis Ford and Grace Cunard were their invited guests. From left to right are: Idelle Carson, Myrtle Hoke, Florence Rosenberg, Josephine Windsich, Jack Sacker, Grace Cunard, Francis Ford, Oscar Steyn and Ruth Forster.

filled her position and is now one of the main figures of the alteration department.

The third contestant is Miss Idelle Carson, a young woman of great personality. She is one of the most active of the cloak and suit department where she has been for the past two years.

Jacoby Bros. was founded forty years ago by Nathan Lesser and Charles Jacoby, originally located at Temple and Spring streets. In 1900 their business had grown to such proportions that it became necessary to move into larger quarters, their present location being 331-333-335 South Broadway. Jacobys specialize in women's and children's wearing apparel, and today are recognized for conducting one of the largest ready-to-wear houses of

material for the making of same. The J. M. Hale Co. have thousands of employees of which over one hundred are employed at their Los Angeles store.

Out of 112 votes, cast by the employees of the Lane-Thayer Dry Goods Co., Miss Josephine Windsich received over one hundred. Miss Windsich came to the Lane-Thayer Dry Goods Co., Miss Josephine Windsich received her way up to the position of cashier of the bookkeeping department.

The Lane-Thayer Dry Goods Co., located at 321 South Broadway was founded twelve years ago by J. R. Lane, under the firm of J. R. Lane Dry Goods Co. He sold his business in 1912, but re-bought same in September, 1914.

Continued on Page 14.

## THE PHOTOPLAYERS WEEKLY

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INCEVILLE SENDS OUT BIG ORDER FOR  
BRITISH ARMY UNIFORMS FOR PICTURES

The New York Motion Picture corporation has placed an order with an eastern costuming establishment for three hundred British army uniforms of the kind worn in the tropical countries. These are to be used for some of the big ensemble scenes in "The Toast of Death" and "The City of the Dead," two spectacular feature subjects being filmed at the Inceville studios under the direction of Charles Swickard, who has just completed the production of "The Beckoning Flame," another Oriental story in which Henry Woodruff will be starred.

The costumes are to be worn by the small army of "extras" who will appear in the productions. "The Toast of Death" is a gripping tale of "the eternal triangle" as it is solved in the Orient, while "The City of the Dead" narrates the hair-raising adventures of a young English captain in the far east. The cast in "The Toast of Death" includes Louise Glaum, as a fascinating ballet dancer, who causes all the trouble; Herschel Mayall as an army officer and Harry Keenan, as Yar Khan, an East Indian prince. In "The City of the Dead," Louise Glaum again will be seen, but this time opposite Charles Ray. Scenarios for both these features were written by C. Gardner Sullivan.

\* \* \*

## MISS WEST BACK IN REAL LIFE

"Billie" West, now playing the part of an actress in the one reel Reliance "The Healers," is confronting situations that occurred to her when she became an actress and joined a traveling repertoire show. In the picture Miss West is stranded with her partner. They are ordered out of town for working a shell game. This same predicament presented itself to Miss West, who at the time had to walk fifteen miles to the next village.

However, she enjoys the memories of her old theatrical experiences, and confesses that she would be most willing to go through them once again, for it is her contention that obstacles in one's life are what make life interesting and worth while.

In the cast of "The Healers" also appear Bert Hadley, Violet Wilkey, George Beranger, Kate Toncray and William De Vaull, with Francis Powers as the producer.

\* \* \*

## ACTOR GETS EVEN—ARRESTED, DISCHARGED

It took a well known screen actor about five years to play even with a well known business man of Los Angeles, who had been a bit too loose-tongued in mentioning the actor's former wife's name. But when the time for reckoning came the B. M. got all that was coming to him. He retaliated by having the actor arrested. Laying aside the fact that the screen man is a good actor, he is just such a good fellow that he had some of the most influential men in Los Angeles "in his corner," and the charge, such a serious one that had the B. M. been anyone of character, the actor probably would have gone to the penitentiary, was dismissed and the actor released from bail.

RELIANCE-MAJESTIC STARS TALK TO  
SCHOOL PUPILS AND RECEIVE OVATION

Addressing an audience composed of twenty-five hundred high school students is not a simple task for one who has not faced an audience in some years. Such was the lot of Lillian Gish, Fay Tincher, Edward "Komic" Dillon, and Tom Wilson, on Friday, June 11, when they appeared on the illuminated stage of the Manual Arts high school auditorium, at Fortieth street and Vermont avenue. Pictures showing the development of the Los Angeles schools were shown and between reels the Mutual players made their appearance.

Lillian Gish, in a talk, told of how the sight of the school made her home-sick, for it had been only three years previous that she almost became a kindergarten tutor. Immediately after she uttered her last words, a spontaneous school yell rang clear to the ceiling, followed by deafening cheers. Professor Wagner of the Manual Arts high school presented Miss Gish on behalf of the students a highly colored school emblem, and amid deafening yells she was led off the stage by the professor.

Miss Tincher followed Miss Gish, and in her black and white dress creation received an ovation that lasted many minutes. Her director, Edward "Komic" Dillon, accompanied her on the stage, and he also was immediately recognized by the many students. Miss Tincher was also presented with a school emblem by Professor Wagner.

Tom Wilson in a monologue entertained for ten minutes and was loudly applauded for his very amusing efforts.

The event was engineered by William G. Bitzer, head cinematographer of the Reliance-Majestic studio, who arranged the program as a special courtesy to the high school.

The motion pictures that were exhibited showing the school children engaged in their various school duties were photographed and directed by Hugh C. McClung, the highly talented Mutual cameraman.

\* \* \*

## LITTLE REST FOR MISS BARRISCALE

No rest for Bessie Barriscale! The beautiful star of the New York Motion Picture corporation no more than concluded her performance in "The Mating," when she was immediately called on to enact the stare role in "The Painted Soul." It is in this powerful narrative of a girl's redemption that she is working this week under the direction of Scott Sidney. In "The Painted Soul," Miss Barriscale is said to have a part that will afford her opportunities for eclipsing her remarkable performance of Helen Fiske in "The Cup of Life," a recent Mutual Master picture, which has caused a sensation. She is playing the part of a fallen woman, whose face is an inspiration.

William Hinckley, the Reliance-Majestic player, is a young man of advanced ideas. To be present while he is conversing with his fellow players, one would stamp him as one endowed with a practical intellect. His prophetic views of topics have placed him in the capacity of information bureau at the Mutual studio.

\* \* \*

## DIRECTOR KELSEY PLAYS FAT MAN

Director F. A. Kelsey for the first time since assuming the duties of a director at the Mutual Reliance studio, made an appearance before a motion picture camera last week. He and his company, headed by Irene Hunt, were filming some scenes at Balboa for the one reel melodrama, "The Motor Boat Bandits," and Mr. Kelsey decided to insert a comedy scene of a fat man being pushed into the water. No fat man was to be found in Balboa and it looked very much like Mr. Kelsey would have to enact the part of the fat man, he in actual life tipping the scales at the 260-pound mark. Some persuasion on the part of Mr. Kelsey's star player, Irene Hunt, and Mr. Kelsey allowed himself to be thrown into the waters of Balboa.

\* \* \*

Did you ever see two elephants fighting? This is a stunt Dr. George A. Dorsey put over in India for his United Photo-Plays company pictures of that country.

# Screen Comedies Increase Efficiency of American Folk

**Mack Sennett Writes of Growing Demand of World for Product Made in U. S. and Conversion of Public to Inexpensive Means of Getting Laughs.**

BY MACK SENNETT

Vice-President and Director-General, Keystone Film Co.

**A** short time ago I had a conversation with a high government official in Washington, during the course of which he said:

"It is my firm opinion that the every-day motion picture comedies are having a tendency to increase the efficiency of the American people."

"I can name twenty of the highest officials here in Washington who 'play hookey' from duty very often just to slip unobserved around the corner and have a good laugh for an hour. I do it myself, and feel better for it."

This speaks well for made in U.S.A. screen comedies, which I consider the best in the world from the fact that the world is demanding them just now.

The tremendous demand in the last two years for film comedies indicates that the American people have discovered a source of amusement which is dignified enough to reach all, irrespective of class or creed. From my vantage point as a producer I have noticed the gradual, though certain conversion of the public to this inexpensive method of securing a good laugh.

What is the reason? Just this: There are no "dead moves" to a well-constructed comedy film. Life and virility are there like a flash, together with the all-important elements comprising the laugh-genius. It is difficult for the average mortal to run away from something that is going to make him laugh. Hence the popularity of the screen humor that scintillates with all those sparkling Americanisms which we of the great republic hold almost sacred. We are a free people and must laugh in our untrammelled American way. The laugh is our daily tonic.

As producers we must see to it that all made in U.S.A. film-mots are built along the lines of our national humor and lacquered up with just so many gallons of good Yankee wit to produce the consistent laugh. Although individuals may differ as to what should constitute the best line of comedy for all the states in the union it is surprising to note that, outside of several of the largest cities, there is little difference of opinion on this score.

Like everything else the American people now demand the best in motion pictures, especially along the line of good comedies. This has necessitated a great deal more expense to the producers, but we are not quibbling about it.

We are, as a people, consistently humorous, and though some of us are tickled to pieces, as it were, by a mere wisp of straw, we also have the other extreme, located—I hope to say with impunity—in and near New York and the zone including Boston, where everything must be of classical excellence or else be shoved under the classification of shallow profundities.

I may add that the average New Yorker has enough of the blase in him to demand the best in everything, motion picture comedies to the contrary notwithstanding. If he believes he has been foozled he will yawn forth like a tired wit-nimrod and try to reap a laugh from among the many other wit-snapping institutions of the great metropolis.

Your Boston man, on the other hand, only qualifies for film comedies that are sapphire blue. He wants no screen doggrel that falls below 90% proof. They are grotesque mockeries to him. He will welcome a film that will fall flat on the eye of the rest of the country if the said film is dashed up according to the baked Boston formula aenent comedy films. It is to the rest of the country that we look for the genuine laugh product.

A stupid, melancholic comic film nowadays is soon relegated to the junk-pile. It has no social standing in comparison with the present-day best sellers. The day is done for the commonplace film which reeks with platitudes and silly sentimentalities.

money to produce good comedies we are reaping thrice the benefits therefrom.

The producer of good judgment is getting away from the square-toed tomfooleries of the early motion picture days when anything went so long as the celluloid could stand the strain.

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## "THE SABLE LORCHA," POPULAR NOVEL TO BE FILMED AT THE RELIANCE STUDIO

"The Sable Lorch," the popular novel conceived by Horace Hazentine, has been purchased by the Reliance studio to serve as a foundation for a four reel feature photodrama. The adaptation is being prepared by Chester B. Clapp, noted for his dexterity as a photoplay author.

"The Sable Lorch" is a Chinese mystery melodrama, in which two brothers, one a scapgegrace, and the other the direct opposite, figure prominently. Thomas Jefferson has been selected to portray the dual role of the two brothers.

Some of the scenes take place on the sea where a large boat is to be scuttled. A number of other palatial launches are to be pressed into service for the scenes on the water.

A complete Chinese street is in the making with a Chinaman in charge of the arrangement of the same.

The filmization has been entrusted to Director Lloyd Ingraham, who recently completed the filming of the four reel picture version of John Luther Long's "The Fox Woman."

The popularity attained by the author of "The Sable Lorch," in connection with the wide circulation of his masterpiece makes it a very suitable vehicle for motion pictures from a commercial viewpoint. A strong cast will appear in the support of Thomas Jefferson, and the picture will be put into production in the ~~near~~ future.

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## CONKLIN'S USEFUL SPEEDING

When a man buy his first automobile he is expected to meet with some sort of misfortune such as running over a prize winning dog or tipping over a taxi-cab. Chester Conklin recently purchased a new car and started to drive it after the second day's instructions. He has not only escaped accident of any sort but has had the pleasure of accomplishing an act of humanity that was worth the price of the car. While driving home from the Keystone studio one night recently he passed a crowd that had gathered about a young man who had just fallen from a telegraph pole. Mr. Conklin stopped, the man was lifted into the car and they reached the Los Angeles Receiving hospital quicker than Mr. Conklin had thought that even Barney Oldfield could have made it. The surgeons assured Mr. Conklin that his speed had been the means of saving the man's life and although the police station was next door no effort was made to prosecute him for speeding.

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## MISS TINCER MAKES OWN DRESSES

Fay Tincher, the Komic featured player, is talented as a dressmaker. She makes all of her evening dresses. Her uniform color is black and white, and she keeps plenty of material on hand at all times.

If she thinks a change of costume will be an asset to one of her scenes Miss Tincher will busy herself, and in little time she completes a dress that would well stand exhibition.

In the one reel Komic "Beppo the Barber," Miss Tincher wears five brand new dresses and she made them all.

# Word Close-ups of Activities at all Studios

## And Personal Notes from Publicity Purveyors

### MUTUAL NOTES

At the Reliance-Majestic studio there is a certain person who treasures highly the autographed pictures presented to him by his friends. The person in question is Joseph Henabery, the Griffith player, and his collection of photographs includes some celebrated people of today.

Young Robert Harron, of D. W. Griffith film fame, for the first time since becoming affiliated with the motion picture industry, is taking a vacation which is to last for two weeks, and he has gone to Santa Catalina island to spend the time. Mr. Harron is deserving of the awarded leave of absence, for he has toiled faithfully at the Reliance-Majestic studio.

Charles Gorman in Italian parts is at his best, and since joining the Reliance-Majestic studios has enacted many Italian character parts. In the one reel Majestic "kid" story, "Little Dick's First Case," Mr. Gorman, as the excited Italian whom the "kid" detective believe is a hard hearted murderer, gives an amusing performance.

Frank Darien, well known stock actor, who specializes in light comedy parts, has been engaged at the Reliance-Majestic studio to characterize comedy roles in Director Edward Dillon's Komic releases. Mr. Darien makes his first appearance in the one reel Komic release, "Beppo the Barber," in which he appears opposite Fay Tincher. Mr. Darien recently closed a term of fourteen months as principal juvenile man at the Liberty theatre in Oakland, and previous to that engagement, spent two successful seasons touring the Orpheum circuit in a featured vaudeville act.

Thomas Jefferson, the stage veteran, employed at the Reliance-Majestic studio, is to portray the featured role in Director Lloyd Ingraham's next Reliance Mutual Master production. The scenario is based on a well known novel in which Mr. Jefferson will portray a dual role, that of two brothers, one who is a scapegrace and the other the direct opposite. Preparations are being made for active production on this Thomas Jefferson Reliance feature.

W. W. Lawrence who appears often in Majestic pictures featuring Dorothy Gish, arises at five o'clock every morning, and takes a six-mile run. Such is the result of his decision that his muscles are in need of development. He has gone into the mountains with Director Powell, who is filming the Majestic drama, "The Mountain Girl," and intends, while he is in the mountains, to add strenuous climbing feats to his list of daily exercises.

Margaret Loveridge, who, although she is a sister of Mae Marsh, the Griffith player, does not resemble her sister in looks to any great extent. However, in disposition they are very much alike, and are very lovable persons. Miss Loveridge is of the old Biograph days, she making her debut there. She is equally as clever when appearing in comedy or dramatic work. She is to portray the leading feminine part in Director John Emerson's next two reel picture.

For scenes in the one reel Reliance melodramatic release "The Headliner" Director F. A. Kelsey selected Santa Catalina as the desired location. The Reliance players chartered a 20-foot fisherman's launch from San Pedro and made the trip to the Pacific ocean island, a distance of thirty-two miles. Members of the party were Irene Hunt, George Walsh, Wilbur Highby, William Lowery, Tote Du Chow, and Cinematographer Perry.

Director William Christy Cabanne, for some of his important scenes in the Reliance Mutual Master picture "The Martyrs of the Alamo," is utilizing the services of important Reliance and Majestic players for small parts,

realizing that it takes a real actor to deliver the goods. Raymond Wells and Joseph Belmont played Mexican leaders for Mr. Cabanne, in addition to the other prominent players engaged for these scenes. The principals in his cast are Sam De Grasse, Tom Wilson, Alfred Paget, Walter Long, Juanita Hanson, Ora Carewe, Augustus Carney, A. D. Sears and Fred Burns.

Raymond Wells, the Reliance and Majestic player, is fond of the works of celebrated poets. In his library can be found the complete works of Lord Alfred Tennyson, Elizabeth Barrett Browning, Robert Browning, John Milton Longfellow, Robert Service and many other reputable poets.

Tom Wilson of the Reliance and Majestic studio, as the bad man in the three reel picturization of Orie Read's popular novel "A Yankee From the West," is at home in the part, for in it he appears as a prize fighter. Mr. Wilson, previous to his joining the film profession, was the champion pugilist of the U. S. army, and has many fighting honors attached to his name. He is personally acquainted with the pugilistic celebrities, principally among them James Jeffries, Jess Willard, the late defeated Jack Johnson and Bob Fitzsimmons, with whom Mr. Wilson played in the speaking stage melodrama "A Fight for Love."

Charles West, since being with the Reliance-Majestic studio, has leased a bungalow that lies adjacent to the studio, and it is rumored that he intends doing his own cooking. If such is true, Mr. West, if he proves an immediate success, will be an unwilling host many nights. His associate studio players, some of whom are particularly fond of home-cooking, are planning to make many attacks on his Hollywood bungalow. Mr. West is being featured in a two reel Italian drama, "Little Marie," in which he is playing a dramatic part of the ox-like Italian peasant.

Walter Long, the Reliance-Majestic player, who most always plays the part of the villain in Mutual dramas, is a conscientious worker and usually delivers a commendable performance. As Gus the negro, in D. W. Griffith's "The Birth of a Nation," Mr. Long's work was received with keen enthusiasm, even though his part was one that naturally forces one to despise him. For the present Mr. Long is in the midst of his portrayal of "Santa Ana," in the Reliance picturization of "The Martyrs of the Alamo."

Vera Lewis is appearing in the Majestic "kid" picture to be known as "The Kid Magicians." She is playing the mother of one of the principal boys. Miss Lewis enjoys playing in children parts, she being particularly fond of children. It is quite possible that she will appear often in the series of Mutual juvenile subjects that are being produced by S. A. and C. M. Franklin. The stories are unique and the children are very clever.

William Lowery has joined the reducing class at the Reliance and Majestic studio and has started on a diet. This class is headed by Signe Auen. Other Mutual players who are members of the class are Ralph Lewis, Walter Long, Edward "Komic" Dillon, Ben Lewis and William De Vaull. Dry toast is a prominent feature in the daily meals of the mentioned players.

### KEYSTONE NOTES

Mack Sennett's 120 Fiat is the most powerful car owned by any of the Keystone company but it is not the most successful in rolling up fines for speeding. Mr. Sennett likes to open up and step along the highways at comet speed but he seems to have eyes in the back of his head and knows when a cop is anywhere in the

## Personals and Brief Stories of New Productions

vicinity. But there are some less alert and five paid fines in police court last week alone. Well, it keeps money in circulation, anyway.

Mabel Normand has engaged a cottage at Venice and spends much time there. Her town house is not closed for the summer, however, as she motors from beach to city and back daily.

Mae Busch had a birthday last week. She is still within the limit when no girl is ashamed to tell her age but we refrain from taking it on ourselves to do so for her, so if it is made public it will have to be from her own lips.

Mrs. Adolph Zukor and her children were visitors at the Keystone studios last week and were much interested in the making of Sennett comedies.

Charlie Murray is still enjoying the visit of his father and daughter who have become so fond of Los Angeles that they have no present thought of returning to the east. The Murray family is finding much delight in long drives in Charlie's new touring car.

Dick Jones has added to his honor of being the youngest Keystone director the additional reputation of being the youngest father connected with the company. A baby girl arrived at the Jones home last week and father Richard does all his nocturnal dancing at home now.

Hampton Del Ruth, managing editor of the Keystone Film company, is arranging to bring his mother out from Philadelphia. She will become a permanent resident of Los Angeles.

Mabel Normand recently paid \$45 for hospital service when her blue-ribbon cat became ill. After the cat was discharged as cured it was brought home and died the

following day. Henceforth Miss Normand will purchase nothing but stuffed cats.

The Keystone Film company has more than its share of big men. Several stand over six feet three and the greater proportion are well over six feet. Mack Swain has the record for length and breadth combined, weighing 280 and standing six feet three in his stocking feet.

Walter Wright, who occupies the position of head camera man as well as being a director with the Keystone, is one of the pioneers in the picture business. He was a camera man fourteen years ago and is one of the most expert manipulators of a motion picture camera in the world today.

Fritz Schade, known as "Keystone Fritz" delights in cooking big "feeds" for friends who visit his apartments in Edendale. He has invented a new salad which is a mystery to those who do not know the recipe but which is becoming so famous that one of the large Los Angeles cafes has added it to its menu under the name of salad a la Fritz.

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### INCEVILLE NOTES

William S. Hart is starring in and directing another absorbing "western" at the Inceville studios of the New York Motion Picture corporation. It is entitled "Keno Bates, Liar" and has to do with the efforts of a whole-hearted saloon-keeper of the plains to win the hand of a girl whose brother he had slain. Mr. Hart is playing the title role and his supporting cast includes Margaret Thompson, Herschel Mayall, Louise Glaum and Gordon Mullen. J. G. Hawks and Thomas H. Ince are responsible for the scenario.

Maargaret Gibson, the beautiful leading woman, who recently forsook the Western Vitagraph company to join

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# News Notes of Directors and Players at all Studios

the ranks of the N. Y. Motion Picture corporation under the management of Producer Thomas H. Ince, will make her debut on the Mutual program soon in a stirring melodrama of the sea entitled "The Sea Ghost," which has just been completed under the direction of Richard Stanton. Miss Gibson is not alone renowned for her remarkable beauty—she won a beauty contest in California recently—but for her histrionic talents as well and both are shown to good advantage in this forthcoming two-reeler.

"The \$100,000 Bill" is the unusual title of a two-part melodrama of Alaska that is being made under the direction of Walter Edwards. Mr. Edwards again is handling the principal role, while those with him in the cast are Leona Hutton, Ethel Ullman, Lewis Durham and Robert Kortman.

Eugene H. Allen, business manager of the west coast studios of the New York Motion Picture corporation, has returned to Inceville after a flying trip to New York, where, as Thomas H. Ince's representative, he conferred with Messrs. Kessel and Baumann on matters of vital importance to the company. Mr. Allen had no announcements to make, but stated that negotiations are pending for the engagement of still more noted "legitimate" stars to appear in N.Y.M.P. productions.

So evenly matched are Frank Bozarge and Lewis J. Cody, both of whom are now playing leads in the Kay-Bee, Broncho and Domino productions, that they attracted a large crowd of their associates recently, when they were scheduled to stage a fight for a scene in "His Mother's Portrait," a forthcoming two reel release of the New York Motion Picture corporation. The two actors are the closest of friends, yet they entered into the struggle in dead earnest. For five minutes they punched each other around the stage and then when Director Howard Hickman gave the word, Mr. Cody allowed himself to be knocked out.

Excellent mining "atmosphere," revealing the busy hives of industry in the mountainous regions of the west, is seen in "The Failure," a magnetic heart interest story soon to be released on the Mutual program by the New York Motion Picture corporation. In company with his producer-in-chief, Thomas H. Ince, Director Walter Edwards, who also enacts the principal role, combed many acres of territory adjoining the studios, bent on discovering the proper location. None was to be found, so a corps of men was put to work constructing the entrance to a mining shaft.

Director Thomas Chatterton and his players went far into the rural districts, many miles from Los Angeles, recently just for one scene in "The Pathway from the Past," a two-reel underworld story released on the Mutual program by the New York Motion Picture corporation. Mr. Chatterton wanted the exterior of a country dry-good store. None was to be found in Los Angeles or the immediate vicinity. So the energetic young director, who himself is starred in the production, traveled all the way to Tropico for the doorway.

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## SELIG NOTES

Bessie Eyton, only a few years ago, used to hide her school books and furtively creep into the matinee where she would stare at the leading woman in a most fascinated manner and wonder if she "ever could be as grand as that." And now the Selig star is one of the best known actresses in the country.

Elephants little as well as ponderous are going through their paces at the Selig jungle zoo. The trainers have been ordered to put on several new elephant acts of the novelty character. Therefore, Anna May and Kathryn, the two infant pachyderms, are squealing their protests while scudding about the larger elephants, guided by the persistent animal men. It is understood that one

act with the little fellows will be put on with a dwarf actor.

Col. W. N. Selig and Colin Campbell, director of the great feature, are busy cutting the "Ne'er Do Well," at the Selig Edendale studio at present. This is a tremendous task, as more than 20,000 feet of negative was exposed in putting Rex Beach's adapted novel into film picture.

A couple of little, feathered balls of animation are to be seen chasing after a clucking hen at the Selig jungle zoo. The chicks are scrubby appearing in their infantile state but for all that are worth \$3,000 the pair. The infants are the rarest of pheasants which the hen is mothering.

Kathlyn Williams was discovered cleaning up her limousine and filling the oil cups. "Why not?" she demanded, in response to our gasp of horror, "I am as able to do this as a mechanic. I attend to my machine every day." That's the American girl every time!

Eugenie Besserer is being starred in her third successive special under the direction of Frank Real. Following "The Melody of Doom," and "The Smouldering," the Selig emotional actress is playing a peculiar role in "The Way of a Woman's Heart."

Director E. J. LeSaint has put on two crook stories in the last two years, which audiences still remember from cause—suspense and punch. He is doing his third, "The Face in the Mirror," with situations galore. Stella Razeto is the woman lead.

Tom Mix, the Selig cowboy-actor, has completed a new western thriller, "The Taming of Mustang Pete." If Producer Mix was the fellow who tamed him, Pete sure is a harmless person now.

The alluring Virginia Kirtley has returned to the Selig fold after a short absence. But the lapse of time has had no evil results on the screen, for her former pictures still are being released. It is expected this winsome actress will appear on the screen in effective, fresh offerings before the formerly filmed Kirtley stories are exhausted.

A lion's attack on a camel will be one of the features of "Reunited in Jungle Wilds," a one-reel Selig story now under way at the Selig jungle zoo. L. W. Chaudet is the producer.

Anna Luther and Eugene Pallette are featured in "The Scarlet Lady," a subject in the hands of Director George Nichols at the Selig studios. It will be a two-reel story with peculiar characters.

Bessie Eyton's latest film story is "The Girl With the Red Feather," not hair. It is a light comedy with Lloyd Carlton directing.

The new Las Vegas studio, recently secured by Coast Manager Thomas Persons for the Selig Polyscope company, will shelter only one company at present. Tom Mix and his high-spots company will rough it in the wilds of New Mexico. Later another company may be added.

Director Thomas Santschi still insists that he once was a boiler maker. Ever seen him in a fight?

Officials of the Photoplay Authors' league will meet to perfect plans for entertaining "pencil pushers" and others of the Selig movie special. Doubtless a big dinner and cabaret, auto spins and other social affairs will be included. It is suggested that Los Angeles writers accompany the de luxe contingent to San Diego when the easterners depart for the Southern exposition city, but this has not been decided definitely.

## Fred Mace Returning to City

### *Comedy Star to Rejoin Keystone Forces and Probably Will Direct*

Fred Mace, the favorite screen comedian and former Keystone star, is due to arrive in Los Angeles tomorrow from New York to rejoin the Keystone forces. The news of his coming, which, next to word of their having fallen heir to a fortune, is as welcome as any news to scores and scores of photoplayers and others in Los Angeles, was received last week in telegrams to friends, in which the comedy star, whose friends declare he is one of the most popular men in the world, said he was leaving New York Sunday and would be in Los Angeles Thursday.

"Am rejoining Keystone company and feel very happy," the comedian wired. It is said he will direct comedies for Mack Sennett.

Word of his coming soon spread and at all studios plans were put underway for as many as possible to be at the Santa Fe station tomorrow afternoon at 2:30 to greet the wanderer. The chief regret of many is that a reception at the Photoplayers club will not be possible, because of the club having disbanded. Mr. Mace was one of the organizers of the club and its first president, and its a safe bet that, had he remained in Los Angeles, his popularity would have kept the club in operation, while the thought naturally arises that, if he remains, there soon will be another club for screen folk.

Anyway, Fred Mace is returning and there is a heap of joy among the many who believed in him and knew he was right.

## Leading Producers Combine

### *Griffith, Ince and Sennett Join Forces in New \$4,000,000 Corporation*

Plans for one of the most significant combinations ever effected in the motion picture field became known in part last week when it was authoritatively stated that D. W. Griffith, Thomas H. Ince and Mack Sennett, three leading producers of the United States, soon would join forces in producing feature photoplays alone, features that would demand two dollars a seat. A concern capitalized at \$4,000,000 is being organized and H. E. Aitken, president of the Mutual Film corporation, is to be the president. Headquarters of the corporation will be in New York.

It is said to be the plan to put out five features each month. Mr. Griffith and Mr. Ince will produce a dramatic offering a month, while Mr. Sennett will produce a feature comedy each month. Two other directors are to be named, it is said, to make the two other attractions and they will be the most capable to be found. A large studio will be erected in Los Angeles.

The new organization is expected to take many of the picture circles. The fact that the three greatest producers in their respective lines had joined forces occasioned much comment and gave rise to thoughts of greater possibilities in the advancement of the photodrama which such a combination, it is believed certain, will bring out.

The new organization is expected to take many of the leading people from the Mutual, Keystone and New York Motion picture corporation rosters.

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# ANNOUN

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Ruth Forster	Jacoby
Florence Rosenberg	Jacoby
Idelle Carson	Jacoby
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Ellen Courtney	Wrede
Edna Croft	Sun D

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## Phyllis Grey in Balboa Films

### Experiences of Well Known Actress Fit Her For Many Roles in Photoplays

Phyllis Grey, who is well known in the theatrical profession and by the public throughout the country because of her long association with the stage, and who started her motion picture career a year ago, is now with Balboa Feature films. She has taken up her residence in Long Beach, where the plant is located, and is now appearing in her second production as a principal. It has been discovered that she fits the adventuress character exceedingly well and in the two parts assigned to her she has scored heavily.

It is frequently said that an actress, or an actor for that matter, must have lived in order to successfully portray life. Phyllis Grey has lived. As a musical comedy favorite her ability and her beauty attracted many suitors and she finally married a millionaire, but the lure of the footlights made her a discontented wife. Notwithstanding the luxuries that were showered on her she longed for the excitement of Broadway. The call was more than she could resist and she yielded to it. Her husband was just the opposite and a divorce was the natural result. In pictures Miss Grey finds absolute contentment. Working in the open air by the sea, beneath the sunshine of Southern California, she has forgotten all about New York and has no wish to return to that city. She is now appearing under the direction of Sherwood Macdonald, interpreting Camille Darbo in "The Age of Discretion," a three reel mystery drama that promises to be one of the best of many that Mr. Macdonald has directed for the Balboa company.

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### THRILLING TIGER HUNT

What probably will be one of the most thrilling scenes ever photographed by the Vitagraph company will be the filming of a tiger hunt, one of the many big scenes in "Heights of Hazard," a picturization by Eugene Mullin, of Rev. Cyrus Townsend Brady's interesting story of the same name, now nearing completion under the direction of Capt. Harry Lambert. In staging the tiger hunt, two elephants, a tiger and fully two hundred persons will be used, the cost of this scene alone approximating \$5000. "Heights of Hazard" will be listed as a Blue Ribbon feature in five parts and will serve to introduce Charles Richman as a Vitagraph star in the portrayal of Billy Williams, the unknown. Mr. Richman will be supported by Eleanor Woodruff as Olivia and Charles Kent as Mr. Martindale, her father.

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Myrtle Stedman is enjoying her part in "Peer Gynt," playing opposite Cyril Maude. At the Morosco-Bosworth studios they say Mr. Maude takes naturally to film work and that he is giving a splendid rendering of the part. Miss Stedman was recently the recipient of a big offer from a rival film concern, but says she is well satisfied with her present position. It is evident the company is well satisfied with her.

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## Editors to Visit Inceville

### Varied Entertainment Planned for Delegates to National Convention

Inceville is making extensive preparations to act as host June 29 to 350 delegates to the convention of the National Editorial association. Arrangements to entertain the visitors were completed last week with the Los Angeles Press club, under the auspices of which the trip to the N. Y. M. P. studios will be made.

The men who will be entertained by the Ince forces represent the journalistic profession in all parts of the United States. They will arrive in Los Angeles June 28, and immediately after their first business session on the 29th they will be escorted to the studios in the Santa Monica mountains. There, after being shown the manufacture of the motion picture in its various stages, they will sit down to a barbecue. This will be served within the famous Inceville mission. That structure is being elaborately decorated to befit the occasion and the waiters will be garbed as monks.

What will add an official touch to the event is the fact that Governor Johnson, Mayor Rose and Mayor-elect Sebastian will be present. Each will address the gathering. The Rev. Baker P. Lee will talk in behalf of the Press club, and Producer-in-chief Thomas T. Ince will say a few words for the company. A brass band and a Hawaiian sextette have been engaged to give selections. After the "feed" the editors will enjoy an entertainment to be presented by Inceville talent. This will include exhibitions of horseback riding, steer roping and lassoing. Business Manager Eugene H. Allen of the N. Y. M. P. company is giving his personal attention to the arrangement of details.

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### SENNETT COMPLETES HITCHCOCK PICTURE

Mack Sennett, managing director of the Keystone Film company, has completed the first picture in which Raymond Hitchcock appears and it will be released within a few weeks under the title of "The Stolen Magic." Mr. Sennett has personally directed the entire picture and has played an important role as well. Miss Mabel Normand, Owen Moore, Mrs. Davenport and other famous Keystone players are in the cast and the offering will be an important event for exhibitors of Keystone two-reelers.

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A. D. Sears, the Reliance player, who appears in Director William Christy Cabanne's feature production, is gifted with an excellent singing voice. At times, between the taking of scenes, Mr. Sears, at the request of Director Cabanne, renders operatic selections, he being well acquainted with the music of all the worth while operas.

Kate Toncray, the Griffith character actress, has been kept busy since joining the Mutual studio, which is meeting with her approval, for she would rather work than be idle.

## Street and Theatrical Wigs

A COMPLETE LINE OF LEICHNER'S MAKEUP

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## Dustin Farnum at Inceville

### Star Has Part That Fits Him Perfectly in Powerful Alaskan Story

Dustin Farnum, America's champion matinee idol, is at the studios of the New York Motion Picture corporation at work under the direction of Reginald Barker in "The Iron Strain," a powerful story of Alaska by C. Gardner Sullivan and Thomas H. Ince. Mr. Farnum is playing the part of a rugged son of the Yukon, who compels the love of a young and beautiful society girl taken north by her father in search of health. It is a characterization that Mr. Ince believes fits Mr. Farnum like the proverbial glove.

The current week is being devoted to the filming of exteriors which are being "taken" in the picturesque



canyons of Inceville. While the company is in the mountains, Stage Manager Tom Brierly is busy constructing an elaborate setting on the main stage. This is to be used for the early and last scenes of the story, in which the action takes place in New York city.

Supporting Mr. Farnum in the cast of "The Iron Strain" are Enid Markey, as the girl, Truly Shattuck as her mother and Charles K. French as her father.

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### MARY PICKFORD LEAVES FOR NEW YORK

Mary Pickford left Sunday for New York, where she is needed by the Famous Players to appear in "The Heart of Sally Temple." She was accompanied by Al Kaufman, Edward Hemmer, Director Allan Dwan and Art Rosson. The departure of Miss Pickford called forth a demonstration at the station, when other celebrities of the screen bid her good-bye. Present were Miss Pickford's husband, Owen Moore, and her mother; D. W. Griffith, Melville Ellis, Julian Eltinge, Lottie Pickford and her husband, Bert Rupp, Donald Crisp and Aviator Glen Martin. Miss Pickford will return to Los Angeles in the fall.

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### CONWAY COMPLETES FIRST PICTURE

Jack Conway, who was recently promoted to a directorship at the Reliance-Majestic studio, has completed his initial picture, the title of which is "The Old High Chair," which will be released as a two reel Reliance subject. Director Conway for this picture selected Gladys Brockwell, C. Elliot Griffin, Ray Myers and W. E. Lawrence for the principal parts. A number of thrilling battle scenes are presented. Mr. Conway is preparing for the filming of a one reel Reliance modern army story in which a spy and two army lieutenants are the principal characters.

## Great Selig Zoo Is Opened

### Thousands Enjoy Rare Scenic and Animal Sights at Motion Picture Plant

Thousands of persons in and out of the film industry were present Sunday at the opening of the Selig zoo and picnic grounds, near Eastlake park, and enjoyed picnicking on the grounds and were thrilled by a two-hour performance of animals. From the time when the doors of the massive \$75,000 entrance were thrown open at 10 o'clock until late in the afternoon, the place was thronged, the crowd being estimated at 10,000.

The place is said to be the most thoroughly equipped zoological gardens in the United States. The menagerie is valued at \$300,000. The new park abounds in spacious lawns, shady groves, model animal houses and the wide expanse of walks, avenues, lanes, patios and drives.

It takes hours to see all the 700 animals, many of which are used in Selig photoplay productions. The zoo has twenty-four Bengal tigers alone and other species of animals and birds are represented in proportionately large numbers. Many rare species are represented, including sacred monkeys from India and three Panda cat bears, valued at \$20,000.

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It took Anna Little just thirteen long weary hours to ride from San Diego to Los Angeles in her new car. Between the time she went to San Diego and the time she started back, the rude persons who mend the roads took a portion of the main thoroughfare up and Miss Little got fooled by the "best temporary road" sign. She says that if that is the best temporary road she will wait until the main road is completed before she makes the journey again, for she objects to arriving in town at six and going to work at eight thirty.

New!



Latest Side Lace Boot  
—a Laird-Schober creation. Of Putty Colored  
Kid. Hand sewed.

WETHERBY Shoe  
KAYSER & CO.  
BROADWAY AT FOURTH

## Accident Victims Recovering

### Death of Elmer Booth in Auto Crash Shocks Filmdom; Funeral Held in Los Angeles

The funeral of Elmer Booth, the Komic player, who was killed last week in an automobile accident, took place last Friday. Services were held at Brown's undertaking parlors and the body was taken to Inglewood cemetery. All of his friends at the Reliance and Majestic studio attended the funeral and thirty automobiles were used to transport them.

D. W. Griffith, the film magnate, after his arrival at the burial grounds, on request, made a beautiful, pathetic speech, in appreciation of the deceased, as a man who was dearly loved by all who were associated with him.

The pallbearers were close friends of deceased at the Mutual studio—Director Edward Dillon, Robert Harron, Frank Darien, Charles West, Max Davidson and Chester Withey.

Elmer Booth was a native of Los Angeles and for many years was prominently affiliated with the speaking stage. For the last number of summers he worked for D. W. Griffith in Biograph film productions and about three months ago was engaged in New York by Mr. Griffith to become a permanent member of the Mutual Komic organization. He then came to California, and co-starred with Fay Tincher in Komic films. Mr. Booth, as a man, made a friend of every one employed at the Reliance and Majestic studio, and the announcement of his death was a great shock to them. He will long be remembered for his work in "The Musketeers of Pig Alley," which was a two reel Biograph film, produced by D. W. Griffith, who was at that time general producer of the Biograph studio. Mr. Booth left a mother, brother and sister, who reside in Los Angeles. The flowers that covered his grave were very beautiful and plentiful. He had many friends in Los Angeles, in addition to his studio acquaintances.

The accident which cost Mr. Booth his life occurred on Santa Fe street. Directors George Seigmann and Tod Browning of the Reliance-Majestic forces, who were with Mr. Booth in Mr. Browning's automobile, which crashed into a street railway work train invisible in a heavy fog, were seriously injured. For a time Mr. Browning's life was despaired of, but he is slowly recovering. Both his legs were broken and he received serious internal injuries. Mr. Seigmann suffered four broken ribs and was also injured internally. Mr. Seigmann is recovering rapidly and sat up several times last week.

### PHOTOPLAYERS WEEKLY CONTEST

From Page 3.

Since then, Mr. J. W. Thayer and Mr. S. F. Walters became his partners, changing the firm name to The Lane-Thayer Dry Goods Co., always specializing in ready-to-wear women's apparel and dress material. A special department is devoted to all household articles of the present day.

On Monday last the so far entered contestants met at dinner at the Bristol Cafe, which had been specially prepared by Manager Martin Longo. At this occasion they were given their first instruction how to become a successful contestant and each and every one of the young women were satisfied that it is not a very hard task to be the successful nominee.

N. Dunning

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ELECTROLYSIS OUR SPECIALTY FOR  
REMOVING SUPERFLUOUS HAIR,  
WARTS AND MOLES  
DYEING, BLEACHING AND HAIR  
MANUFACTURING

## Griffith to Talk at Convention

### Film Genius to Give Views on Censorship Before National Exhibitors

David Wark Griffith, the film genius, is to address the twenty-six hundred film exhibitors who will assemble at the National Exhibitors' convention, to hold session at San Francisco from July 13 to 16. The subject selected by Mr. Griffith to form the basis of his talk to the representative exhibitors of the various league branches will be on "censorship; the rise and fall of free speech and personal liberty in America."

It is Mr. Griffith's intention to cite his recent experiences in Chicago and New York, where for quite a period the censor board restrained him from showing "The Birth of a Nation." Mr. Griffith succeeded in his quest and the film is playing at the Tremont theatre in Boston, Liberty theatre in New York, and Illinois theatre in Chicago, at \$2.00 box office prices.

Mr. Griffith recently returned from a business visit in the east, and reports favorable film conditions.

He is in the midst of preparation for the filming of a multiple reel feature photodrama to be known as "The Mother and the Law." He has selected to portray the responsible parts Griffith players who have never failed him yet in producing the desired results. Chiefly among them are Mae Marsh, Robert Harron, Miriam Cooper, Mary Alden, Ralph Lewis, and Walter Long.

Although Mr. Griffith is only in the infant days of the filming of "The Mother and the Law," there seems to be an assurance that it will well live up to the standard set by his present sensational success. "The Birth of a Nation."

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### MABEL NORMAND'S SWIMMING

The huge concrete tank which serves as an artificial lake in the making of Keystone comedies, is a popular spot during the warm summer days. As soon as the light begins to go in the afternoon the greater portion of the Keystoners don bathing suits, and as much rivalry exists among the many expert swimmers, the impromptu competitions are of interest to the crowd that surrounds the tank. Mabel Normand leads in swimming skill and is really a wonderful mistress of aquatic sports. She excels in high diving, long and short distance swimming and duration under water.

One day last week Fred Fishback, a powerful young man who acts as assistant director for Walter Wright, was stunned by contact with the side of the tank through a misjudged dive. Although an excellent swimmer, he was rendered temporarily helpless and would have been in great danger of drowning had not Miss Normand plunged in and rescued him.

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### FLORA ZABELLE VISITS KEYSTONE

Flora Zabelle, Broadway star and wife of Raymond Hitchcock, who is now working in Keystone comedies under the direction of Mack Sennett, has been visiting in Los Angeles during the past week, having arrived from New York June 11. Miss Zabelle saw "Hitchy" on the screen for the first time last week, and if her opinion may be taken as a criterion, Mr. Hitchcock in pictures will be quite as great as Mr. Hitchcock behind the footlights. The two have become completely enamored of Los Angeles and the surrounding country and their inclination is to remain in Southern California indefinitely. They have taken a bungalow in Hollywood and are kept busy entertaining when they are not being entertained.

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### HARMONIOUS BELLIGERENTS

Harry Bernard, Keystone comedian, was born in Dublin. Fritz Schade is a native of Saxony. Charles Arling is a Canadian. And yet these three have adjoining dressing rooms at the Keystone studio and are the best of friends. All war arguments are forbidden by mutual consent and the varied nationalities live happily together in much the same manner enjoyed by the proverbial owl, prairie dog and rattle-snake.

## Thinks Native Drama on Wane

### Edwin Arden, Pathé Star, Blames Directors for Decadence of Stage Art

Edwin Arden, the famous actor now starring in pictures with Pathé, has some interesting things to say about the decline of modern dramatic art, and lays the blame on the stage director.

"I would infinitely prefer to be a poor original than a good copy," he says with emphasis, "and now after many battles with directors who wanted to do my thinking for me and make me imitate some one else, I am left alone to play my parts in the way I conceive they should be played. I had a lesson early in my theatrical life on this very question and it made a lasting impression on me coming as it did from the great Edwin Booth himself. At the time of which I speak I was a member of Mr. Booth's company, playing Shakespeare in the old Boston Museum, the great school of the best dramatic art. One day I was to play a part in Othello and went to Mr. Booth asking him how he wanted me to play Cassio, and if he had any ideas for my instructions. 'No I have not,' said Mr. Booth very gently, 'but the part must be played well or tomorrow someone else will play it.'"

Mr. Arden, considerably disturbed but put on his mettle, went home and studied the part as he never studied before. He analyzed it until he had gotten a clear conception of Cassio's character, of every emotion of which he was capable. He played the part and in a way to meet Mr. Booth's approval, and then and there became convinced that to play a part properly one must take no second-hand knowledge, but really think and live the character.

Not long afterwards the young actor was out of an engagement, and starving in a hall room in New York. He denied himself food in order to keep his clothing presentable, and thus make it easier to place himself. Finally he was offered a small part with the Madison Square company, at that time the most prominent of all New York companies. He was given his part, studied it carefully, and then went to the rehearsal. After he had played the character as he conceived it, the director yelled at him. "Here you," he said, "I won't have you play it that way. Do this and this and this," and showed him what he meant. Young Arden replied: "Do I understand you to say that you want to do my thinking for me, and that you leave me no option has to how I shall play my role?" This director replied that that was correct, and that he was paid to do the thinking and the actors were merely to carry out his ideas. "Then you want another man for this part," said young Arden, "I refuse to be a parrot," and he left the stage and the job which meant so much to him. As he was leaving the theater a man sitting in the darkness in the back of the house stopped him and asked him where he had played before. Mr. Arden told him with Thomas M. Kean and Edwin Booth. His questioner then told him to go back on the stage and play his role his own way, and informed him he was Mr. \_\_\_\_\_, one of the owners of the company. From that day to this Mr. Arden has always insisted on a free hand where it came to his own work.

Mr. Arden is frankly pessimistic as regard the future of the American stage under present conditions. He says that since directors do not want originality and initiative in the actors those qualities are becoming atrophied. When the few real stars of the stage are gone there will be none to take their places, for the newer generation, with few exceptions, has not been permitted to develop its own talent.

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Pat Ford, brother of Francis Ford is going to join the Ford-Cunard company in the near future. Pat is two years older than Francis. This will make three Fords in the motion picture business. Mina Cunard is playing a heavy in the "Broken Coin" serial. Why not a Ford-Cunard combination? Plenty of talent for a full company.



FORD STERLING

Ford Sterling's return to the screen is being hailed with delight by the legion followers of this more than popular comedian. And as the demand of the day tends towards the lengthier subject, much interest is arising over the announced forthcoming of a six to eight reel fun feature which will display the screaming scampers of the originator of the famous "comical cop" and "dauntless Dutchman." A master of "mugging," the portraying of such rapid-fire changes of feeling his adventures bring him carry his audiences along on a wave of laughter. Quite a decided rise in the gaiety thermometer will result from the viewing of new pranks and predicaments.

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### PLAYERS BACK FROM MOUNTAINS

Director Powell and his company of Majestic players, headed by Dorothy Gish and Ralph Lewis, have returned to the Hollywood Mutual studio after spending five days in the California mountains, where they used some beautiful mountain scenery to serve as background for the two reel Majestic drama, "The Mountain Girl." They found the mountain tops covered with snow which recalled to them winter months in the east. The players enjoyed the trip and they will undoubtedly benefit physically as the result of the mountain climbing and change of scene. W. E. Lawrence, William Brown, and Frank Bennett were custodians of the three mountain burros employed for the trip.

# Activities of Directors and Players at Universal City

Al E. Christie, director of Nestor comedies, is at work on the script for a four reel feature comedy which he is to direct with Marie Tempest featured. Miss Tempest is at present on the coast but will not appear at Universal City for work until the completion of the scenario. Thus far Mr. Christie has not decided on a title for it, nor will he divulge its nature, although he expects to start production on it within a week.

After spending several days with the beauty contestants at the San Francisco exposition, Carl Laemmle, president of the Universal Film company, and Joe Brandt, manager of the eastern office of the company, returned to the Universal City studios to attend to business matters before leaving for the east.

More than five hundred visitors at Universal City this week took part in Otis Turner's production of "A Little Brother of the Rich." The director had a grandstand built for the foot ball game between Yale and Harvard which figures so prominently in the story and found that the extras whom he had requisitioned for the crowds were nowhere to be found. The light was about to fail, and that he might not lose any time in the production, he appealed to the visitors. They entered into the spirit of the thing with a will and the scenes were successfully taken.

Frank Keenan, well known Broadway star, has arrived on the Pacific coast where he is to play leading parts in the production of Universal feature productions. No decision has been made as yet regarding the name or nature of his first production. He is to start work within two weeks.

Word has been received at the Universal City studios that Henrietta Crossman and Helen Ware, both stars of the spoken drama, are soon to start for the western studios of the Universal, where they are to be featured in forthcoming Big U releases. The date of their arrival is not known as yet.

The officials of the western branch of the Universal Film company have recently purchased a number of stories from the pen of Dane Coolidge, one of the best known writers of American fiction. Mr. Coolidge is a naturalist and has had a world of experience in the out-of-the-way places of the world which make for excellent stories. He has recently returned from Mexico where he was located among the Yaqui Indians from whom he has picked up a fund of information that will prove invaluable to him in his scenario work. His story, "The Land of Broken Promises," is laid in a portion of Mexico and is true to conditions there.

The Kerrigan Victor company, under the direction of Jacques Jaccard, is busy on the production of the first picture to be taken at the recently established studios on the shores of Lake Tahoe. "Klnt of the Tree Country" is the title. It was written by Ben Cohn, who accompanied the party as scenario writer, and offers an excellent vehicle for the talents of J. Warren Kerrigan, who appears in the title role.

Adda Gleason, well known in theatrical circles both on the speaking stage and as a film actress, has joined the ranks of the Universal players at Universal City where she is working opposite Murdock MacQuarrie in his Big U. productions.

Latest of the recently arrived players at Universal City is Elsie Jane Wilson, well known on the speaking stage as well as the silent drama. Miss Wilson will play leading roles with the Joseph DeGrasse company in place of Miss Pauline Bush.

A banquet was this week given at the Universal City cafe for the Business Men's club of Hollywood. This is the first event of its kind to be held at the picture city and the company spared no pains to make it a memorable event. A program of unusual proportions was arranged,

in which many of the Universal players took part as a cabaret offering. The entire bill was exceptionally high class and was received with round after round of applause by the visitors.

In Henry McRae's latest production, "The World to Come," it was found necessary to use a baby show. There was no way out of it and there was no baby show within the state at the time. The Universal company therefore inaugurated a real baby show of its own. Although time was short, an ad placed in local papers brought a host of tots to the studio.

Joseph DeGrasse and his company of Rex players have left the Universal studios at Universal City for the country around Bear Lake, seven thousand feet above the sea, where they are to start to work on the production of exterior scenes in a two reel story of Julius Furthman entitled, "The Sheriff of Long Butte."

Julia Dean, who is soon to be seen in a Universal feature release, has made her first appearance at the Universal City studios where she went into conference with the company officials to determine the character of the vehicle which was to be used for her work. It was first thought she would be asked to appear in a film adaptation of Bayard Veiller's four act drama, "Primrose Path." It was later decided to make use of a five reel original feature written by Peter B. Kyne and Julius Grinell Furthman, both well known writers of American short stories. The film will be released under the title, "Renunciation."

Nat C. Goodwin will soon be on the coast where he is to appear in a four reel film adaptation of the drama of the spoken stage, "Business Is Business." F. McGrew Willis is preparing the script. Otis Turner will direct the production.

Burton King and his company have left the Universal City studios for a stay of a week in the mountains of the San Gabriel canyon country where they are to make the exterior scenes in the production of a one reel western picture by F. McGrew Willis, entitled, "The Heart of the Hills."

Henry McRae has left the Universal City studios for a two day's trip to San Bernardino where the Universal company has gained permission from the Santa Fe railroad to use its tracks and rolling stock in making exteriors for the production of Mr. McRae's present film, "The Chase of the Fast Mail."

## AGREEMENT OF DISSOLUTION

This agreement, made and entered into at Los Angeles, California, by and between F. J. Schenck, party of the first part, and R. Belmont, party of the second part, witnesseth:

That the partnership heretofore existing between the parties hereto, under the firm name and style of "Illustrated Ads," is hereby terminated and dissolved on the following terms and conditions, to-wit:

The party of the second part hereby sells, transfers and assigns to the party of the first part all his right, title and interest in and to said business and gives and grants unto said party of the first part the right to continue said business under the name "Illustrated Ads."

It is agreed that all bills and debts outstanding against said partnership are paid and settled in full; and it is further agreed that the party of the second part shall not incur any indebtedness in the future in the name of "Illustrated Ads," and shall not be liable for any debts contracted in the future, in said name or by said business, by the party of the first part.

In Witness Whereof, the parties hereto have hereunto set their hands this 14th day of June, 1915.

F. J. SCHENCK,  
R. BELMONT.

# Equipment at Studio Enlarged

## Reliance-Majestic Construct New Buildings for Printing and Developing Plant

More new buildings are in course of construction on the Reliance and Majestic studio grounds and this time the additions are being made for the factory. The new buildings will serve as printing, developing, washing, drying, negative and positive cutting rooms. The capacity for work in these new modern equipped departments will be 200,000 feet of film per week. In this new factory will be printed and developed all the prints of the D. W. Griffith features, as well as the usual first prints of the Reliance and Majestic daily releases.

The printing room dimensions will be 26 by 70; the developing room will measure the same size as the printing room; the wash room dimensions will be 60 by 25; the drying room 70 by 26; and the negative and positive cutting room 40 by 60.

The factory superintendent, Joe Aller, who has been with Mr. Griffith for a number of years, first with the Biograph and then in his present capacity, predicts wonderful development in photography when his new quarters are completed.

William G. Bitzer, head cinematographer of the Reliance and Majestic studio, collaborates with Mr. Aller on various planned photographic effects.

The erection of the new factory buildings is the result of the steady increase in the number of releases from this studio. Fifteen directors are continually producing Mutual one, two, three and four reel subjects, in addition to the Griffith features.

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### MILLER'S THEATRE

Theda Bara, the fascinating "Vampire Woman," comes to Miller's for one week beginning Monday in "The Devil's Daughter," the most startling and sensational photoplay that this wonderful artist has appeared in so far. The drama was written by Gabriele, the famous Italian poet, and is based on his world famed operatic drama "La Giocondo." This famous author was prevailed on to write this photoplay only when he was assured that Miss Bara would be assigned to the role of his famous Vampire character. The production is one of the most lavish and costly ever turned out by the famous Fox company and the cast in support of Miss Bara is made up of Broadway favorites. The added attraction on Monday, Tuesday and Wednesday is the fifth and latest installment of "The Goddess" and the added feature the last of the week is the latest episode of "The Exploits of Elaine."

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### THE BOUNCER WAS READY

Miss Claire Whitney, the dainty petite star of the Fox Film corporation, who lives in an apartment on upper Seventh avenue, invited an actor friend to her home last week to have a look at a play Miss Whitney is writing. The authoress decided to read him the first act.

In this portion of the drama the poor girl orders the villain out of her apartment. Miss Whitney, imbued with the spirit of the thing, read in a loud voice:

"John Henshaw, you get out of my apartment or I'll have you put out."

A moment later there was a knock at the door. Miss Whitney opened it and was confronted by the negro bellboy.

"Is dere somebody you wants throwed out, Miss Whitney," he asked.

\* \* \*

Asked what she is going to do with her holiday, when she gets it, Grace Cunard outlined the following attractive time: "My home is in Ohio; I am going there, hunt out the biggest apple tree in the orchard and hang up the 'Don't come near me; I am dangerous' sign. Then I am going to take some nice pads and some pencils and I am going to outline enough scenarios for the next twelve months." The holiday in question comes when the "Broken Coin" serial ends, which will be in about two months.

MAE MARSH



### MAE MARSH HONORED IN NORTH

Mae Marsh, the Griffith actress, has returned from a trip to the San Francisco exposition with her mother.

While in San Francisco Miss Marsh was present at a showing of the three reel Majestic, "The Victim," in which she and Robert Harron were featured. After the picture had been projected a spot light was turned on her and applause followed. The cheers were so hearty that it became necessary for Miss Marsh to get on the stage and make a speech. This marks her first appearance on a speaking stage, for Miss Marsh has been taught all she knows of film acting by her director, D. W. Griffith.

Miss Marsh in her speech told of how gratifying it was to know that her work was being appreciated and that she attributes all of her success to the film genius, D. W. Griffith.

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What can one do with a fellow like Henry King? He finished his engagement in "Who Pays" and made a big name for himself; was given a holiday and what does he do? Asks for a company to put on a three reel photoplay, and what is more, he gets it. He is putting on "A Gentleman's Agreement," with a selected cast for his company, the Balboa.

## COL. SELIG ATTACKS PRACTICE OF WRITERS STEALING PHOTOPLAY PLOTS

Col. W. N. Selig was the first person to assail the magazines which calmly appropriate photoplay plots for fiction purposes without credit or pay to the author. So indignant was the colonel regarding the matter that he conducted many weeks of warfare with the chief offender, two years ago, and finally turned the "cold shoulder" on the publishing concern.

"It is with satisfaction that I observe the Photoplay Authors' league taking up the battle against this wrong," said Col. Selig in an interview with The Script editor. "The practice is of no benefit to anyone in the film business, for only the name of the hack who rewrites the screen story in fiction form appears in the magazines, as a rule."

"In my opinion, if the screen stories are worthy of fictionizing, they are worth money to a magazine and the Selig company, for one, leaves the story rights with the photoplay writer."

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## GENERAL NOTES OF PLAYERS

Otis Turner has the advantage of a splendid cast for his six reel feature, "A Little Brother of the Rich," from Patterson's well known book. Besides Hobart Bosworth and Jane Novak, he has a good looking Hobart Hanley who came from the eastern Imp recently. There is a dearth of presentable leading men who can also act and the acquisition of young Hanley strengthens the Universal casts considerably. He will take the leading part of Paul in "A Little Brother of the Rich."

Richard Stanton has commenced a big feature production for the New York Motion Picture corporation, with the famous actor, Willard Mack, being starred and with Enid Markey playing opposite Mr. Mack. "Aloha" is the photoplay and it gives the artists great opportunities. In it there will be some splendid tropical scenes which will be taken around Santa Barbara; a terrific wreck and storm for which a ship has been purchased by the company just to be wrecked and a volcano in action.

All the world loves an actor—even the crooks it would appear, so much publicity was given to the fact that Webster Campbell of the "Beauty" brand had lost his automobile that it reached the eye of the man who stole the machine. Last Tuesday Mr. Campbell received a letter from the thief, stating he would not have taken the machine if he had known it belonged to an actor, and that if he would go to a certain spot at a certain time he would find it. The machine was there and in good condition, too. Sweet are the uses of publicity.

For the first time since he started on the "Diamond from the Sky" serial, the director, William D. Taylor, paid Los Angeles a hurried week-end visit. He gets through two reels a week with all sorts of big adventures. He speaks highly of the cooperation of Irving Cummings, Lottie Pickford, Bill Russell and the rest of the big cast. Mr. Taylor says that they have some terrific sensations mapped out for the future and that it keeps him guessing how best to present them.

J. P. McGowan, the director who recently joined the Lasky forces, is a singularly quiet director. One of the actors who is playing under his directions said of him. "He just raises his hands and then drops 'em." The fact is that he raises his arms to start a scene and drops them when it is completed, but he drills his people thoroughly before starting his action and lets them use some originality.

Miss Phyllis Grey, the prepossessing Balboa picture player, who has distinguished herself in a number of "vampire" parts since reaching Long Beach, was hobbling around the studio on crutches last Thursday receiving the congratulations and commiserations of her friends. Three weeks ago she broke her left leg just above the ankle and has had the fractured member in a plaster cast. Notwithstanding this painful accident Miss Grey is as cheerful as if she had just inherited a fortune.

Helen Holmes is making her first photoplay without her old companion in arms, J. P. McGowan. It is called "The Substitute Fireman" and in it Miss Holmes has a

## ANTICS OF "RUBBER MAN" COMEDIAN AT SELIG STUDIO STARTLE DIRECTOR NEILAN

"Stop!" shouted Director Marshall Neilan, dashing into the scene at the Selig rube town of Bloom Center.

"What's the matter?" inquired Sid Smith picking himself up and stretching lazily.

"Great guns; I thought you were killed!" gasped Mr. Neilan, for Mr. Smith, the India-rubber comedian of the Selig forces, had taken a fall of fifteen feet, alighting "some on his shoulders and the rest on his neck," as the director afterwards described it. It certainly was some crash for the uninitiated.

But Sid only grinned and replied: "Oh, that little spill! Wait until I do a good one for you some day."

As a matter of fact Comedian Smith has a record of a 20-foot fall to his credit with a seven-foot bounce at the end. He did it from a roof during the "Red Head" series and disclaimed even a sore spot as the result.

But Director Neilan was new in the studio and wasn't used to human beings who rivaled solid concrete in resistance.

busy time, for she is the substitute who fills the place of the fireman at a critical moment and after rescuing the crew, falls asleep at the throttle in pure exhaustion and is discovered by the engineer to be a girl and not the man he thought she was. The photoplay is a continuation of the series of "Hazards of Helen" pictures.

Helen Rosson, the girl who is regarded as a "comer" as a film favorite, is the youngest of a clever lot of boys and girls. Her sister Queenie is both pretty and clever and also works at the American studios; a brother Arthur is assistant director to Allan Dwan of the Famous Players, and another brother Dick is one of the best juvenile actors on the screen.

Anna Little is again reminded of her earlier motion picture days by taking the feminine lead in "The Gopher" a two reel photoplay in which the action takes place first in the east and then in the west and in which she is again given the opportunity to display her fine riding abilities. Miss Little always looks well on horseback, although she is inclined to make her director nervous by the madcap tricks she performs. She does not choose her horses—they all look alike to her.

The final picture of the "Who Pays" series is completed and the hard worked principals are taking a well earned rest from their strenuous labors. This series has lifted Henry King to much popularity by reason of his excellent work. He has been with the Balboa company since it started and is regarded as one of that company's most valuable assets.

Cyril Maude made his appearance in the films for the Bosworth-Morosco company last week. Playing opposite him is the charming Myrtle Stedman. It is becoming a habit to select Miss Stedman to play with the biggest actors from the speaking stage and in fact some of them ask that she be chosen.

Dick Stanton of the New York Motion Picture corporation has started producing special features for his company and has journeyed to Santa Barbara with a company of seventy-five people. He has one set up which he says is so beautiful that he has named it "A little corner in Heaven." He writes that he drove to Santa Barbara in his car and has not sat so still or so long since he was a small boy. Dick is not noted for sitting still for very long.

Roy L. McCordell, the brilliant writer of the "Diamond from the Sky" serial for the American company, is delighted with the way in which William D. Taylor, the producer, is conveying his ideas to the screen. He feels that he can originate some entirely new sensations and that there will be no question as to whether they can be done or not.

F. A. Turner, who, in the two reel Mutual subject, "The Living Death," plays a selfish old father, is being complimented by his associate players for the manner in which he portrayed the part. The part was a difficult one, and could easily have been spoiled by under or over acting.

# Film Releases of the Week

## GENERAL FILM PROGRAM

### Biograph

6-8. Man and His Master, D.	2
6-10. The Divided Locket, D.	1
6-11. The Battle, D.	1
6-12. Life's Changing Tide, D.	1
6-24. Her Convert, D.	1
6-25. Fighting Blood (Re-issue), D.	1
6-26. The Girl Hater, C.-D.	1

### Edison

6-23. A Sort of Circumstances, C.	1
6-25. Through Turbulent Waters, D.	4
6-26. The Breaks of the Game, D.	1
6-4. The Test, D.	3
6-5. A Chip of the Old Block, D.	1
6-9. Up in the Air, C.	1
6-11. Cohen's Luck, C.	4
6-12. MacQuade of the Traffic Squad, D.	1

### Essanay

6-24. A Hot Finish, W.-C.	1
6-25. Her Realization, D.	1
6-26. A Dignified Family, D.	3
6-9. Dreamy Dud (Lost in the Jungle), and Joe Boko (A Close Shave), Cartoon, C.	Split
6-10. Sweedie's Finish, C.	1
6-11. The Wealth of the Poor, W.-D.	1
6-12. The Greater Courage, D.	3

### Kalem

6-11. The Haunting Fear, D.	3
6-12. The Pay Train, D.	1
6-23. The Vivisectionist, D.	2
6-25. Honor Thy Father, D.	3
6-26. In Danger's Path, D.	1

### Lubin

6-8. "Unsparing Sword," D.	1
6-8. He's a Bear, C.	1
6-9. Tap! Tap! Tap! D.	2
6-10. Courage and the Man, D.	3
6-11. The Coronet, D.	1
6-12. Nearly a Prize Fighter, C.	1
6-23. The Life Line, D.	1
6-24. The Dream Dance, D.	3
6-25. Her Answer, D.	1
6-26. Just Like Kids, C.	1

### KNICKERBOCKER

6-9. The Kick-Out, D.	3
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### MINA

6-24. The Stolen Case	
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### Selig

Issued every Monday and Thursday.	
6-23. The Onion Patch, D.	1
6-24. Sands of Time, D.	3
6-26. The Tiger Cub, D.	1
6-7. The Web of Crime, D.	2
6-8. Saved by Her Horse, D.	1
6-9. Willie Goes to Sea, C.	1
6-10. Pals in Blue, D.	3
6-12. The Journey's End (Animal D.)	1

### Vitagraph

6-10. Mr. Blink of Bohemia, C.	1
6-11. Fair, Fat and Saucy, C.	1
6-12. Four Grains of Rice, D.	2

6-24. An Intercepted Vengeance, W.-D.	1
6-24. What's Ours, C.-D.	1
6-25. Their First Quarrel, C.	1
6-26. The Silent W. Comedy, 1550 feet; When We Were Twenty-one—Cartoon, 450 feet	2

## MUTUAL FILM PROGRAM

### American

6-9. The Soul of the Vase, D.	1
6-21. Peggy Lynn, Burglar, D.	2
6-23. One Woman's Way, D.	1

### Beauty

6-8. Redemption of the Jasons, D.	1
6-15. The Mollycoddle, C.D.	1
6-22. A Deal in Diamonds, C.-D.	1

### Broncho

6-16. His Superficial Wife, D.	2
6-23. The Shadowgraph Message, D.	2
6-30. The Sea Ghost, D.	2

### DOMINO

6-3. Scales of Justice, D.	2
6-10. Strike at Centipede Mine, D.	2
6-17. The Soul of Phrya, D.	2
6-24. Hearts and Swords, D.	2

### Fallstaff, formerly Princess

6-18. Ebenezer Explains, C. and Little Herman, C.	Split
6-25. The Stolen Anthurium, C.	1

### Kay Bee

6-11. The Pathway from the Past, D.	2
6-18. The Secret of Lost River, D.	2

### Keystone

6-10. A Hash House Fraud, C.	1
6-12. Nearly a Married Man, C.	1
6-14. The Cannon Ball, C.	2
6-21. The Little Teacher, C.	2

### Komic

6-20. Where Breezes Blow, C.	1
6-27. Beautiful Love, C.	1

### Majestic

6-20. The Woman from Warren's, D.	2
6-22. The Ash Can, D.	1
6-25. The Motor Boat Bandits, C.	1
6-27. Children of the Sea, D.	2

### Mutual Weekly

Issued every Thursday.

### Reliance

6-16. The House Maid, D.	1
6-19. The Old Clothes Shop, D.	2
6-21. The Choir Boys, D.	2
6-23. The Silent Witness, D.	1

### Royal

6-19. Not a Ghost of a Show, C.	1
6-26. When the House Divided, C.	1

### Thanhouser

6-15. The Country Girl, D.	2
6-18. In the Valley, D.	1
6-20. The Two Cent Mystery, C.	1
6-22. Which Shall It Be? D.	2

6-27. Innocence at Monte Carlo, D.	1
6-29. Crossed Wires, D.	2

## UNITED FILM SERVICE

### Cameo

5-23. Can a Jealous Wife be Cured? C.	1 reel
---------------------------------------	--------

### Empress

6-9. The Spider, D.	2
6-16. The Turning Point, D.	2

### Features Ideal

6-14. Brand Blotters, D.	2
6-21. When the Call Came, D.	2

### Grandin

6-9. The Spider, D.	2
6-23. The Stranger, D.	2

### Luna

6-17. The Rube Sleep Producer, C.	1
6-24. An Accidental Parson, C.	1

### Lariat

6-19. Out of the Silence, D.	2
6-25. When the Tide Turned, D.	2

### Premier

6-18. Lilly of the Valley, D.	2
6-25. When the Tide Turned, D.	2

### PYRAMID

6-12. Canned Curiosity, C.-D.	2
6-26. His Wife's Past, D.	2

### STARLIGHT

6-17. The Hungry Boarders, C.	1
6-24. The Black Statue, C.	1

### Superba

6-15. The New Photographer, C.	1
6-22. The Dime Novel Hero, C.	1

### United

6-20. Horseshoe Luck, C.	1
6-27. Somebody's Baby, C.	1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

6-13. Across the Footlights, D.	2
6-17. The Second Beginning, D.	1

### BISON

6-5. The Smuggler's Lass, D.	2
6-12. The Circus Girl's Romance, D.	2

### Gold Seal

6-15. (Adv. 3) "In the Shadows of the Pyramids," D.	2
6-19. One Man's Evil, D.	2

### Imp

6-14. The Riddle of the Silk Stockings, C.	1
6-18. The White Terror (Every town), D.	4

# Film Releases of the Week---Continued

**Joker**  
 6-12. When Ignorance Is Bliss, C. .... 1  
 6-14. A Duke for a Day, C. .... 1  
 6-19. At the Bingville Barbecue, C. .... 1

**Laemmle**

6-13. Little Mr. Fixer, D. .... 1  
 6-16. The Snow Girl, D. .... 3

**L-Ko**

6-20. Blue Blood and Yellow  
Backs, C. .... 2

**Nestor**

6-15. On His Wedding Day, C. .... 1  
 6-18. The Downfall of Potts, C. .... 1

**Powers**

6-17. The Panzer Troupe, Vaud.,  
and The Wizard of the Animals,  
Ed. .... Split  
6-19. Her Mysterious Escort .... 1

**Rex**

6-10. The Valley of Silent Men, D. .... 2  
 6-15. The Last Act, D. .... 1  
 6-17. Into the Light, D. .... 2

**Sterling**

5-20. The Battle of Running Bull, C. .... 2

**Victor**

6-7. A Daughter of the Nile, D. .... 3  
 6-11. Mumps, C. .... 1  
 6-14. The Oyster Dredger, D. .... 2

**STANDARD NEWSFILM, INC.**  
 Are We Ready? .... 4

**CONTINENTAL FEATURES**

**Majestic**

Ruy Blas. ....

**Mutual Special**

Mexican War Pictures. ....

**New Majestic**

Sapho. ....

**N. Y. Motion Picture**

The Battle of Gettysburg. ....

**R. & M.**

Home, Sweet Home. ....

**Thanhouser**

Joseph In the Land of Egypt  
Cardinal Richelieu's Ward.  
Dope. ....

**Cort Film Corporation**

The Melting Pot. .... 5 reels

**Cosmofotofilm Company**

Two Little Britons (coming) .... 3 parts  
 The Middleman .... 5 parts  
 Brother Officers .... 5 parts

**FOX FILM CORPORATION**

A Woman's Resurrection. .... 5 reels  
 Wormwood (coming) ....  
 The Plunderer (coming) ....  
 Wormwood (coming) ....

**ITALA FILM COMPANY**

Cabiria. ....  
 Treasure of the Louzats .... 4 parts  
 Jules Porel—Serpent .... 3 parts

**GEORGE KLEINE ATTRAC-  
TIONS**

The Woman Who Dared .... 5 parts  
 Who's Who in Society (coming) .... 3 parts  
 The Commuters (coming) .... 5 parts  
 The Spendthrift .... 5 part

**GOTHAM.**

6-1. Man Who Beat Dan Dolan .... 4

**Great Northern Film Company**

The Fight for Fortune. .... 3 reels  
 A Deal with the Devil. .... 3 reels  
 Through the Enemy's Lines. .... 4 reels  
 The Evangelist (W. Psilander) .... 4 reels

**LIFE PHOTO FILM CORPORA-  
TION**

A Modern Magdalen.  
 Strange Conduct of Judge Legarre. .... 5  
 The Unbroken Road. .... 5

**METRO PICTURES CORPORA-  
TION**

Fighting Bob (coming). ....  
 The Shooting of Dan McGrew (com-  
ing). ....  
 Cora. ....

**Popular Plays and Players**

Shadows of a Great City.  
 Heart of a Painted Woman

**B. A. Rolfe Photoplay, Inc.**

Satan Sanderson. ....  
 The Cowboy and the Lady. ....  
 The High Road. ....

**Tiffany Films Corporation**

Heart of Maryland. ....

**LADY MACKENZIE FILM CO.**

Big Game Pictures. ....

**MUTUAL MASTER PICTURES**

21. Darkening Trail (N. Y. M. P.) .... 4  
 22. Lonesome Heart (American) .... 4  
 23. Patriot and Spy (Thanhouser) .... 4  
 24. Her Shattered Idol (Majestic) .... 4  
 25. Up from the Depths (Reliance) .... 4  
 26. The Reward (N. Y. Motion) .... 5

**PARAMOUNT PICTURES**

**Blazon Film Co. Reels**

3-4. "Rule G." .... 5

**Bosworth**

5-17. Betty in Search of a Thrill. .... 5

**EDISON**

5-6. House of the Lost Court. .... 5

**Famous Players**

6-7. Dawn of Tomorrow. .... 5  
 6-17. Clarissa. .... 4

6-21. The Dictator. ....

**FICTION PICTURES, INC.**

The Spanish Jade. .... 5 parts  
 The Taming of Red Butte Western

**Jesse Lasky Company**

5-27. Wild Goose Chase. .... 4  
 6-14. The Arab. .... 5  
 6-28. Chimmie Fadden. ....

**Morosco Photoplay Company**  
 4-29. Help Wanted. .... 5 reels  
 6-24. Wild Olive. ....

**F. O. NIELSEN**

Guarding Old Glory. .... 5  
 6-24. Wild Olive. ....

**Picture Playhouse Film Co., Inc.**  
 The Black Envelope. .... 4 parts  
 6-24. Wild Olive. ....

**VITAGRAPH-LUBIN-SELIG-  
ESSANY, INC.**

**Vitagraph**  
 6-14. Sins of the Mothers. .... 5

**Lubin**

6-7. The Sporting Duchess. .... 6

**Selig**

6-28. The Rosary. .... 5

**Essanay**

6-21. The White Sister. .... 6

**WORLD FILM CORPORATION**

Money. .... 6  
 What Happened to Jones. .... 5  
 The Coming of Perpetua. .... 5  
 6-14. Fine Feathers. ....

**California Motion Picture Corp.**  
 Mignon. .... 4  
 Lily of Poverty Flat (coming). .... 5  
 A Phyllis of the Sierras. .... 5 parts

**Flaming Films**

The Rival Inventors. .... 2  
 The Book Agent. .... 2

**Frohman Amusement Corp.**  
 5-31. Builder of Bridges. ....

**Lederer**

The Fight. .... 5

**Special Releases**

The Adventures of a Boy Scout. .... 5  
 In the Land of the Head Hunters. ....  
 Salambo. .... 6

**World Comedy Stars**

6-7. Rafferty Stops the War (Celtic). ....  
 6-14. The Children of Mike and  
Meyer Elope (Weber & Fields,  
L. & K.) ....  
 6-21. Rafferty Stops a Marathon  
Runner (Celtic). ....  
 6-28. Mike and Meyer Go Fishing  
(L. & K.) ....

**Brady**

5-3. Woman and Wine. ....  
 5-24. The Boss. ....

6-28. The Face in the Moonlight. ....

**SHUBERT**

6-21. The Moonstone. ....

**PATHE EXCHANGE**

Week of June 7, 1915.  
 Exploits of Elaine, No. 24, D. .... 2  
 The Japanese Mask, D. .... 3  
 Police Dog, No. 5, Cartoon, Jey  
poor, the Rose City, Col. Sc.,  
School in New Guinea, Col. Sc.,  
and Picturesque France, Lower  
Brittany, Col. Sc. .... Split  
 When the Lion Roared, C. .... 1  
 Who Pays? No. 9, "For the Com-  
monwealth," D. (Balboa) .... 3

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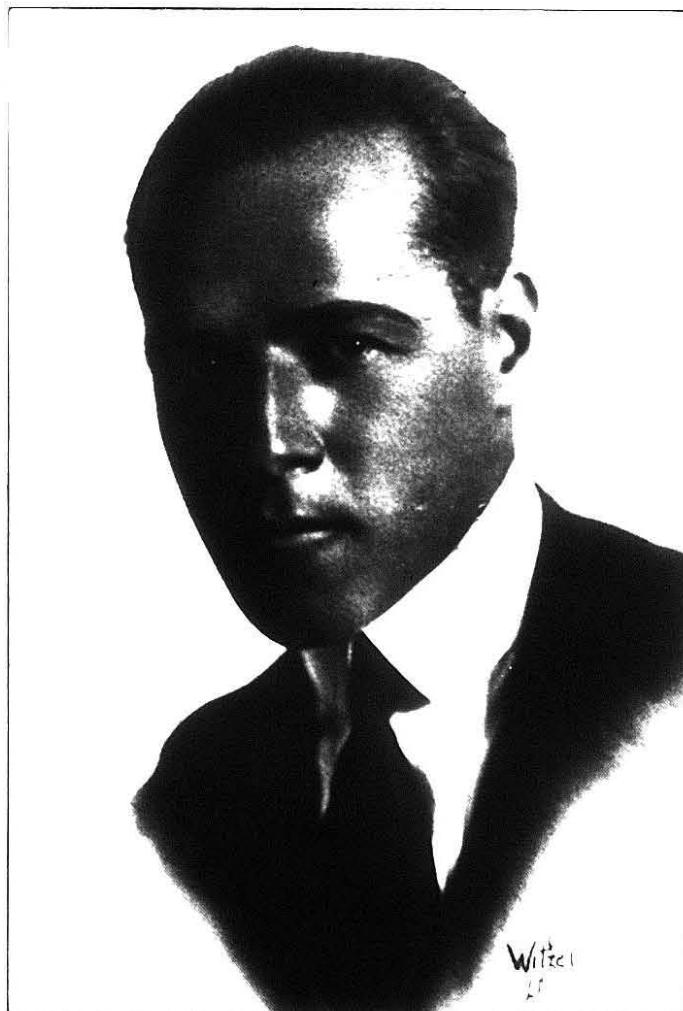


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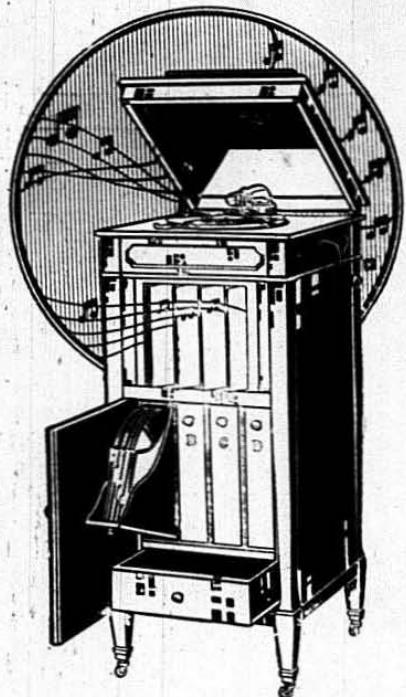
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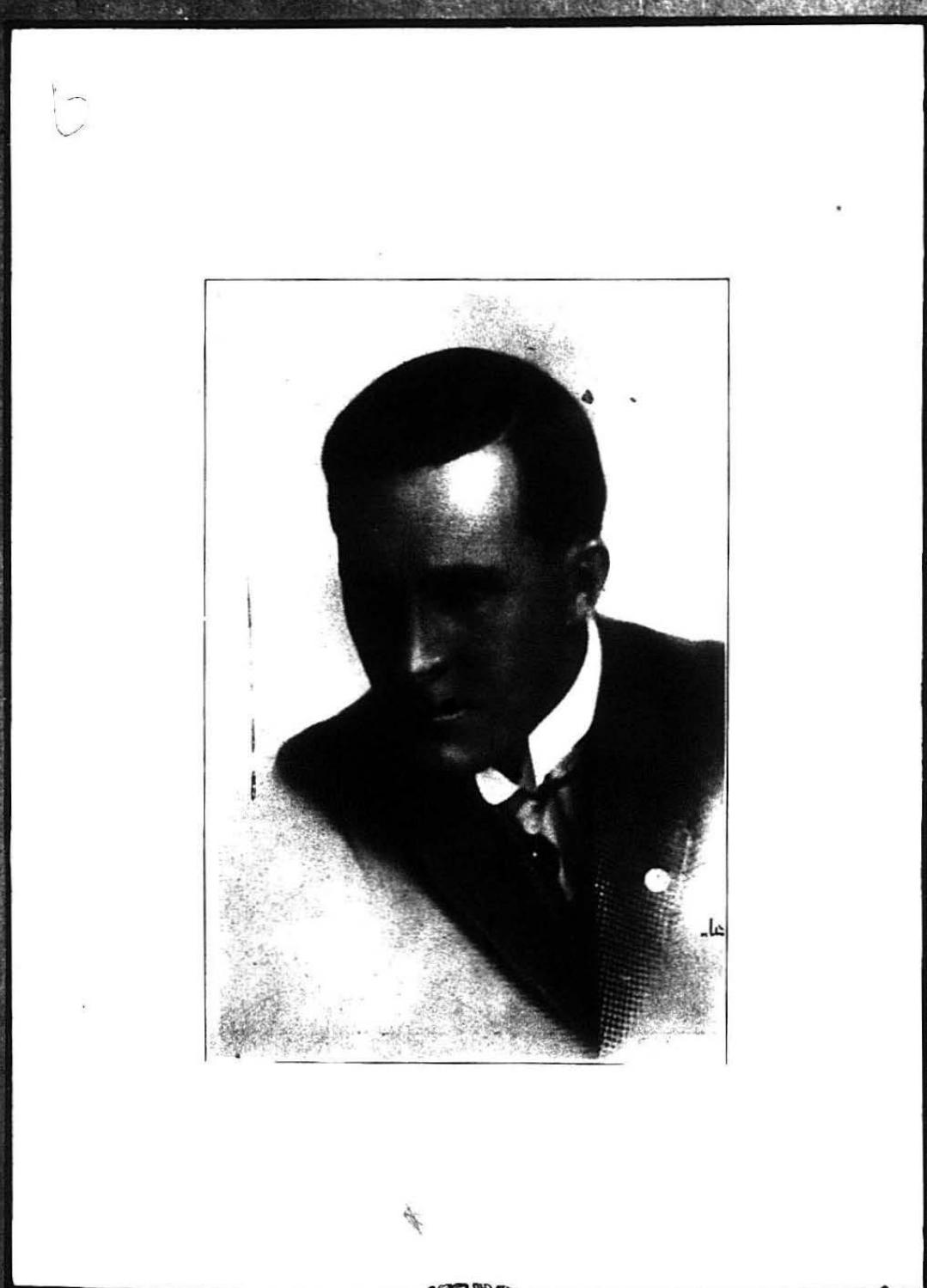
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American

# Norma Talmadge Engaged for Two Years by National

**Vitagraph Star Coming to Los Angeles; William Parsons Returns from the Metropolis; Comedian Has Interesting Experience When Mistaken for John Bunny**

SERVICES of Miss Norma Talmadge have been obtained by the National Film company, and the well known Vitagraph player is on her way to Los Angeles from New York to take up her duties at the National studio, the former Oz plant, at Gower street and Santa Monica boulevard. Miss Talmadge has signed a two-year contract with the National.

This information was brought to Los Angeles by William Parsons, president of the National, who went to the metropolis with Bruce Mitchell, director general of the National, on business in connection with the sale



**Beautiful Home of William Parsons, President of National Film Co.**

of pictures. Several firms sought the product of the National, and it was to straighten out a tangle in connection with the claims of each that Mr. Parsons made the trip. Mr. Parsons paid \$3000 to Miss Talmadge to bind the contract with her.

It is interesting to note the experiences of the film magnate on the train returning to Los Angeles, in view of the contention that he is a second John Bunny, not only

in face and figure but in talent. Mr. Parsons had not intended to go into the acting end of pictures when he became head of the National, but, more for the experience than anything else, consented to take a part in one of Bruce Mitchell's comedies. His fitness for the screen was the biggest kind of a surprise to the older heads in the game and his remarkable likeness in every way to John Bunny on the screen staggered them. Mr. Parsons has decided to continue in comedies.

Returning on the train, he was accosted by a woman, who said she had seen him many times on the screen and enjoyed his comedy, while the woman's husband came forth with the information that not only had he seen Mr. Parsons on the screen but also on the stage. They mistook him for John Bunny, of course, and it was hard for the film magnate to make them understand that he was not the comedian, who, though they did not know it, recently died.

Most people in pictures plan their homes after they have been in the business for a time and prepared themselves to maintain a home, but Mr. Parsons reverses the general rule. He came from St. Louis prepared to become a permanent resident of Los Angeles, and one of the first things he did was to purchase a home, which is shown in the accompanying picture.

Soon after returning from New York, Mr. Parsons left for San Francisco on a business visit, but not before he had viewed the second comedy produced by Director Fred Hornby for the National. It is called "The Bachelor's Dream" and in it Russ Powell, Miss Rena Rodgers and Miss Constance Johnson essay the principal roles. It is in two reels, and, taking the enthusiasm of studio employes, who saw it run off, as a basis of consideration of its merits, it is one of the best two-reel fun makers ever turned out. In every instance, Director Hornby has shown his mastery of complex situations and given highly artistic touches where they have counted for much. He has brought into full play his experience as a producer of stage comedies and has added in large measure to his reputation as a producer of screen comedies.

## Interest is Keen in Contest

### Young Women Employees of Stores Seek Honor of Appearing in Photodrama

The Photoplayers Weekly contest, through which are to be selected twenty-five young women employees of Los Angeles business establishments, has been enlivened by the addition of several contestants in the last few days.

In the several stores where employees are interested there is talk of little except the contest during leisure moments. Each young woman who has added her name to the list of those to strive for the honor of enacting principle roles in a stirring photo drama is doing her utmost to capture first prize, giving her the honor of appearing opposite one of the most prominent male stars of the screen.

Prizes are to be gained through the success of contestants in obtaining subscriptions to the Photoplayers Weekly and advertising for this publication. Although the contest is only a few days old each young woman who has been entered has met with a marked degree of success, resulting in many subscriptions being added and much space taken in this magazine.

Miss Myrtle Hoke, of the J. M. Hale Dry Goods Store, is the present leader of the contest with 15,000 votes, but is closely followed by Miss Florence Rosenberg, of Jacoby's Department Store. Some of the contestants are holding votes back for a large showing later.

Conditions governing the contest are as follows: The contest closes September 15. The winner will be

Continued on Page 18

## Maids Get Star in Trouble

### Julia Dean Takes Mild Admonition of Director as Marriage Proposal

Julia Dean, the adorable dramatic star, now working in "Matrimony" at the New York Motion Picture studios, brought with her, when she arrived at Inceville last week, a whole retinue of maids. They endeavored at first to crowd their way into the lavish dressing room that has been fitted up to accommodate the noted actress, but the measurements of the room would not permit it, so they had to seek other quarters. But they didn't know anything about the conduct of the company's affairs, so therefore could not approach the proper official. Their only hope lay in enlisting the help of their distinguished mistress.

Now, Miss Dean had with her a wardrobe containing several thousand dollars' worth of gowns. Hence, she calculated that it were to her advantage to see that the maids and the luggage were safely and satisfactorily accommodated. She left the "set" at a moment when Director Scott Sidney was "back stage." When Mrs. Sidney returned, he tore his hair in anguish over the disappearance of the expensive star. So he went scouting.

Miss Dean, bent on finding Eugene H. Allen, was en route in a different direction. The chase became exciting. An hour later Mr. Sidney found his charge. "Don't you know," said he, politely, when told the reason for Miss Dean's sudden disappearance, "that 'Matrimony' is more important than a maid?"

"Is that a proposal or a sermon?" chirped the actress tantalizingly, as she hurried to the set.

## THE PHOTOPLAYERS WEEKLY

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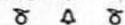
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## KATHLYN WILLIAMS BACK WITH PETS.

## WILD ANIMALS, IN ANOTHER THRILLER

Another one of Miss Kathlyn Williams' unusual stories is under way at the Selig Jungle zoo. This pioneer of feminine actresses in jungleland has been the author of many notable photoplays which dealt thrillingly with savage beasts. All proved worthy of the talented artist whose writing ability is on a par with her acting. Her film stories invariably have proved among the most successful. But Miss Williams has been engaged as a star in Selig feature productions almost a year, prohibiting work in the prowling places of wild animals. Now she has returned to this class of work for a brief time. Her first picture is a three-reel production in which she again passes through dangers of the most vivid character. The title of the feature is, "The Mark of a Lioness." Robert Daly is directing Miss Williams and her company in the story, his initial production with the Selig Polyscope company.



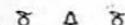
## SENNETT'S NEW SPEED BOAT

Mack Sennett, managing director of the Keystone company, has had speed at his command since the purchase of his 120 Fiat—speed on land. But with the coming of the summer days he has cast a longing look upon the motor boats in the harbor at San Pedro and other coast points while motoring along the shore. Last week the inclination grew to action and Mr. Sennett purchased a high powered boat of the latest design and Miss Mabel Normand was chosen for the honor of christening the new craft. A magnum of champagne was broken across the bow and the good ship "Snail" became a regular member of the fleet. Why Mr. Sennett chose the name "Snail" is still a mystery but it may be that he regards the best speed it will make as a snail crawl compared with what he would like to make if engines were made to go that fast.



## KEYSTONE TWO-REELS LIKED

The new policy of the Keystone Film company which limits the output to two-reel subjects exclusively has been met with immediate approbation among exhibitors. Letters and telegrams have been pouring into the Edendale and New York city headquarters from all parts of the world expressing the utmost satisfaction with the exclusive two-reel release. "The Cannon Ball," a sensational two-reel scream recently released, has been given superlative praise and the stories now being filmed promise to exceed even this feature in interest and box-office value.



## PANTAGES AUDIENCE GREETS FILM STARS

Last Friday night was a big night for Manager Walker of the Pantages, for at that time Fred Mace, the favorite comedian, who returned last week to rejoin the Keystone. Roscoe Arbuckle and Charles Murray of the quartet that proved one of the best acts on the bill. Mayor Rose and Mayor-elect Sebastian were among those who were out to see the film stars and to aid in the "welcome home" to Mr. Mace. The appearance of the quartet was such a success that the members have agreed to go on at Pantages every night next week.

## HIGH SCHOOL CLASS IN JOURNALISM

## VISITS SELIG ZOO TO WRITE ARTICLES

Journalism was rampant at the Selig Jungle zoo recently. More than two score enthusiastic knights and knighthesses of the quill invaded the million-dollar show place to procure material for articles. Note books rustled all over the place, from the famous art entrance to the elephant stable. Lead pencils were worn down to the wood and sharpened again many times. The note grabbers were members of the journalistic class which makes news at the Los Angeles high school. Attended by school instructors and editors of the "Blue and White," one of the leading school publications of the country, the flock of future authors wended their way through the great grounds, chaperoned by Animal Manager John G. Robinson. He enjoyed some job. It is estimated that not less than 4,000 queries were flung at Mr. Robinson by the youthful journalists. To his credit it must be stated that the manager never flinched once. Few men of the country have as much information at their finger tips regarding animals, their species, domain, characteristics, temperaments, etc., as Mr. Robinson, who, from boyhood, has passed his life among beasts of all descriptions. As a result of the visit, some enterprising writer of the Los Angeles high school is to win a lion skin, the prize for the best article on the Selig Jungle zoo. The decision cannot be arrived at until Alamo."



## HITCHCOCK'S MASTERY OF MAKE-UP

Raymond Hitchcock, one of Broadway's favorite comedians, now with the Keystone Film company under the direction of Mack Sennett, gave a striking example of what may be done with grease-paint in the hands of an artist in facial make-up one day last week at the Keystone studio. Having reached the finish of the first picture in which Mr. Hitchcock is to appear, Mr. Hitchcock climbed into his car and started for his bungalow in Hollywood. About an hour later a man walked up to the entrance of the studio and asked to see Mr. Sennett. He was admitted and presented a note from Mr. Hitchcock asking that one hundred dollars be sent to him by the bearer of the note. Mr. Sennett took the man to his office, counted the money out of the safe and said: "What's the matter with Hitchy; is he gambling or pinched?" The man started to answer but lost control of his voice, pulled off his cap, scraped a putty hump off his nose, and there stood Raymond Hitchcock himself. His make-up had been so perfect that he had passed at least a dozen members of the Keystone forces without being recognized and had succeeded in putting one over on the managing director as well.



## LOUISE HAMILTON AS VAMPIRE

Louise Hamilton, who is playing the part of the scarlet woman in the Majestic Mutual Master picture, "Soul's Triumphant," although an American by birth, made her theatrical debut in Paris, and made her initial appearance in an American theatre three years ago. When the cast was being selected for this Majestic feature, Director John O'Brien, who had seen Louise Hamilton render a performance of the vampire in a stock production of "A Fool There Was," suggested that Miss Hamilton would be the type for the part, which consequently resulted in Miss Hamilton's special engagement to appear in "Soul's Triumphant." Lillian Gish, Wilfred Lucas and Spottiswoode Aitken are prominently cast in the photoplay.



## WRONG IMPRESSION CREATED

It is so refreshing to hear of an actress who, it has been published about her, played the lead in a photoplay, coming out with a flatfooted denial that it is interesting to point to the case of Miss Kitty Stevens. It was published that Miss Stevens played in the lead opposite Cyril Maude in the Morosco production of "Peer Gynt." Miss Stevens objected, saying she did not want to take credit for a lead when she played the chief role in only one episode. Mr. Morosco did not like it either, and probably Miss Myrtle Stedman, who was the leading woman in the picture, did not. Since there is no objection on any one's part, a correction is in order, and you have it.

## Miss Shattuck Treats Prisoners

### Musical Comedy Star Now in Pictures Stops Work to Sing to Unfortunates

Truly Shattuck, former musical comedy star, who is now a member of the Ince forces, endeared herself to the hearts of prisoners in the East Side jail recently. Miss Shattuck is appearing in support of Bessie Barriscale in "The Painted Soul," a strong drama of the underworld, and under the direction of Scott Sidney went to the East Side jail for some scenes. While she was waiting to be called she began a conversation with a turnkey. When he learned that she was Truly Shattuck, he requested her to sing for the prisoners. And while activities ceased, Miss Shattuck sang "The Rosary." Her rendition was so sympathetic that it brought tears to the eyes of a number of the convicts, some of whom pleaded with the actress to return and repeat the performance.

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### SENNETT PLANS CELEBRATION

On the Fourth of July the Keystone Film company's studios will be the scene of a barbecue and general celebration. Mack Sennett, managing director of the Keystone, has made arrangements with Captain Steven Corolla to stage a monster athletic carnival and nothing will be lacking to make the day one long to be remembered by those who are fortunate to be present. All of the Keystone celebrities will be in attendance and there will be ample provision for a big aggregation of well developed appetites.

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Richard Stanton is directing the production of "The Phantom Extra." This is an unusual story of newspaper and political life in which a girl reporter plays an important part. Rhea Mitchell and Harry Keenan have the principal parts with Mr. Stanton.

# New!



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BROADWAY AT FOURTH

## Lubin Builds Another Studio

### Third Plant of Concern to Be at Philadelphia; Big Producing Plans Ahead

To broaden the scope of its work and carry out the big producing plans ahead, the Lubin company will open another big studio plant in Philadelphia within the next few weeks, to be known as Lubin plant No. 3. The new studio is situated at 17th Street and Glenwood avenue, a short distance from the Lubin main headquarters at 20th Street and Indiana avenue.

The new building is 75 feet wide, 300 feet long and has four floors. It was formerly a factory and the Lubin company is remodeling it from top to bottom. The roof has been removed, and a huge glass top, with the necessary sides, has been substituted.

The top floor, which measures 75 by 300 feet, will be used as a daylight studio. On the third floor there will be three artificial light studios, while the first and second floors will be utilized for dressing rooms, carpenter shops, scenery rooms, etc.

The new plant will be one of the best equipped studio buildings in the country. All the latest mechanical effects are being installed and the lighting equipment will not only be the last word along these lines, but will include a number of new devices that have recently been invented by the Lubin engineers.

The present Lubin producing equipment consists of two large plants in Philadelphia, another one at Betzwood, Pa., and additional studios at Los Angeles, Phoenix, Arizona, Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport, R. I.

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### MABEL PASSES GOLF

Mabel Normand, featured star with the Keystone Film company, was persuaded by a friend who is an enthusiastic golf fiend, to adopt the game and add it to her long list of athletic activities. For years Miss Normand has refused to consider golf seriously and has laughed at those who find pleasure in pursuing the gutta percha pellet about the links. At last she was convinced, however, that golf does contain an element of real sport. She purchased a set of sticks, bag, clothes and all that goes to make a real golfer—except skill. After the first morning she showed a surprising amount of that same skill and her instructors predicted great scores in a short time. On the fourth morning, however, she failed to appear but instead sent a short note which stated that she was "very sorry indeed" and that she wished to thank her friends of the links but that the game was "too deadly slow and that she preferred riding or swimming as exercise in her limited play-time." The outfit was presented to a friend who does not care for the more strenuous out-of-door pastimes and all are happy.

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### CONKLIN'S STRENUOUS SCENE

In making a new two-reel Keystone feature one of Managing Director Mack Sennett's companies had a scene one day last week that left Chester Conklin in a state of exhaustion at the finish. It was a lively water mix-up in which Mr. Conklin had to rough it with half a dozen other members of the Keystone forces in deep and rough water. Mr. Conklin is a good swimmer but this was a bit more strenuous than usual, and when the rehearsals and the last actual camera scene were completed the little comedian was as nearly drowned as he ever cares to be.

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Two gripping war stories are being filmed at the studios of the New York Motion Picture corporation, under the direction of Jay Hunt. They are entitled, "The Man Who Went Out" and "Tide of Fortune," and both thrillingly depict incidents of fifty years ago—one dealing with the civil war, the other with frontier days. The cast of "The Man Who Went Out" is made up of Herschel Mayall, Roy Laidlaw, George Fisher and Margaret Thompson, while that of "Tide of Fortune" comprises J. Barney Sherry, Estelle Allen, George Fisher, Fanny Midgley and Roy Laidlaw.

## Lillian Lorraine in New Serial

### "Need of the Navy" to Be Produced by Balboa for Pathé With Strong Cast

William Hamilton Osborne, author of the new Pathé serial, "Neal of the Navy" is one of the latest of the popular authors of the day to break into the moving picture field. "Neal of the Navy" will begin to run both on the screen and in newspaper columns about July 31st.

Mr. Osborne is a native of Newark, N. J., and resides there; he is a lawyer by profession, and while it is true that there are a number of fiction writers and dramatists who have had a legal training, yet it is quite probable that he is one of the few lawyer-authors who keeps up the active practice of the law.

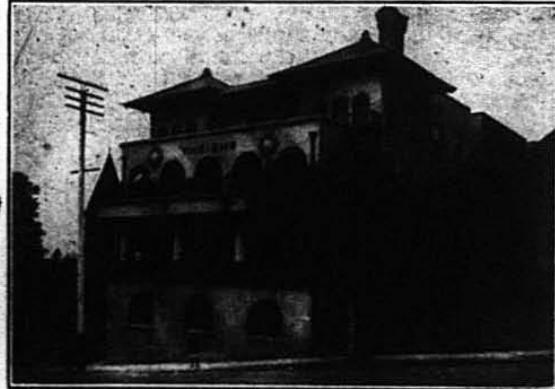
"Neal of the Navy" is a story of adventure pure and simple, built on novel lines, and with the United States Navy as a background. The hero is a lad who works his way up through thrilling acts of heroism to a commission; and the heroine, a girl whose life has been fraught with terror and persecution, falls naturally under his protection and that of the government he represents. The story will be filmed for Pathé by Balboa and presented by a most excellent cast headed by Lillian Lorraine and Wm. Courleigh, Jr.

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### BIOGRAPHERS OF TO NEW YORK

The annual pilgrimage of the Biograph forces back to New York for the summer and fall was begun Monday, about 150 being in the party, which had a finely appointed special train. The film folk stopped two days in San Francisco to view the exposition at the expense of the Biograph company. The screen players will return for the winter, as usual.

We cater to Photoplayers  
who appreciate "a real home"



"Two Blocks from  
Everywhere"

## Eddie Foy Joins the Keystone

### Famous Comedian and Seven Children to Come Here for Screen Endeavor

Eddie Foy, along with the seven little Foys, is coming to Los Angeles for a fling at screen work. The famous comedian and his clever children have been engaged by the Keystone company and are expected here soon from New York. Another film concern operating here tried to engage the Foys, but the Keystone wanted them bad enough to outbid the other company.

Details of the Foy engagement are not available here, as no information is being given out at the Keystone plant, but it is understood that every success with which the eccentric comedian has been connected on the legitimate stage will be produced with the usual screen embellishments.

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### FRITZ EXPLAINS DE REASON VY

Fritz is the only name by which the multitude knows him. It is sufficient for the genial German hustler who whoops his way from one Selig studio to the other on a Diamond "S" truck, stopping anon in town for properties as the occasion demands. But his command of the English language is out of control. This causes Fritz much trouble and not a little woe at times. An example of a flivver in words occurred recently while visitors were present. One of them asked why the Kathryn Williams company did not play all the scenes of "The Ne'er Do Well" in Panama, while there, the troupe then being at work on a makeover at the Selig Jungle Zoo.

"Vell," replied the ready Fritz: "I tell you. Dese company blays most of de picture in Panama but has to eaf because of de humiliation in de atmosphere. Dot's it."

## HOTEL EMS

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# Greatest of Photoplay Thrills to be Filmed at Venice

**Spectacles Rivaling European War Incidents to Be Seen on Beach and Water When Scene from Fourteenth Episode of "The Broken Coin" Serial Are Photographed Under Direction of Francis Ford and Miss Grace Cunard**

VENICE, the live ocean town, has grabbed another thriller for the entertainment of its thousands of visitors, and the attraction has to do with the filming of one of the greatest spectacles ever photographed for the screen. It deals with a number of scenes having a place in the fourteenth episode of "The Broken Coin," the serial story which Francis Ford and Miss Grace Cunard are producing for the Universal Film Manufacturing company. The scenes are to be taken on the beach and ocean at Venice Sunday, July 25, and the event is expected to call to the beach town the largest crowd that has ever spent a Sunday there. The camera will be brought into action at 12 o'clock and from then on for at least two hours thrill after thrill will be presented, the like of which has never been seen.

The fact that it is a Ford-Cunard picture is enough to assure an exciting time during the filming of the scenes, but the further fact that Mr. Ford and Miss Cunard will outdo all their previous efforts in offering the unusual makes the event doubly important.

An idea of the magnitude of this screen undertaking and the thrills it will offer can be found only in mention of the several features that will make up the scene. A Venice visitor July 25 will see spectacles that it would be possible to produce elsewhere only through the activities of war, and even in war, conditions probably never would shape themselves to present such scenes.

Therefore, Venice will offer an attraction that will vie with incidents in the European land and water struggle.

Guns in a fort to be built on the beach will boom, leveled on vessels speeding only a few yards away; a man-o'-war will be destroyed and sunk, a dirigible will pass over the boat, and one of the characters in the story will climb to safety from the sinking boat on a rope ladder attached to the dirigible; a submarine will play an important part in the thrilling scenes and will be sunk as a part of the screen drama, while a torpedo boat destroyer will be seen in full action.

The scenes will introduce, besides Mr. Ford, as Count Frederick of Gretzhoffen, and Miss Cunard as Kitty Grey, an American newspaper woman and author of the story, Edward Polo, probably the most daring screen actor in the business, as Rollo, spy of the kingdom of Gretzhoffen, and Ernest Shields as Count Sachio of Gretzhoffen, Harry Schumm as Michael Third, king of Gretzhoffen, Harry Mann, in Count Frederick's service.

The preceding chapters of "The Broken Coin" serial show that the lost half of this coin is in the possession of Rollo, who is on board a man-o'-war bound for the principality of Gretzhoffen.

The man-o'-war is compelled to pass a fort belonging to the principality of Grahaffen, which expects war with Michael's country. As the vessel is passing the fort the latter opens fire and a battle ensues between fort and boat, the latter losing mast and rigging and a great number of its crew going overboard. A submarine shows

its periscope to deal the final blow to the boat, but help arrives in the form of a submarine, belonging to the kingdom of Gretzhoffen, which engages the fort's diver in a torpedo battle, sinking the latter. While the fort is still in action a dirigible is seen coming in the direction of the fort and, circling over it, throws high explosives, blowing up the fort. But the fort's last shot has found its mark and the vessel begins to sink.

Rollo is seen flashing signals to the dirigible; his plight is seen by the birdman, who immediately makes a spiral glide to the fast sinking boat. A rope ladder is thrown over the side by the birdman, but Rollo cannot reach it. Again he misses it, but after many efforts he succeeds in grasping the rope. The dirigible ascends with Rollo still clinging to the rope while the vessel makes its final plunge.

The cost to the Universal Film Manufacturing company in making this episode will run into thousands of dollars. For instance, the dirigible will cost \$2500 for its use. The renting of the submarine and torpedo boat and their action will cost a similar amount. The boat that will be blown up will cost hundreds of dollars. The other submarine, which is to be blown up, will cost several hundred dollars. It is being built by the Universal company. The building of the fort, not including the cost of labor, but the material alone will amount to about \$1000. The ammunition will also cost several hundred dollars. Three hundred extra men, salaries, transportation, meals, etc., will alone cost more than \$1000. Besides these amounts are the large salaries paid to the famous stars, Mr. Ford and Miss Cunard, and their aides.

The city of Venice was quick to grasp the opportunity to show its visitors such an attraction as this will be. When it was explained by Jack Sacker, representing General Manager Caulfield of the Universal company, and Mr. Ford and Miss Cunard, to Abbott Kinney and others, action was taken at once to assure the attraction for Venice.

\* \* \*

## PATHE SHOWING FIRST OFFICIAL WAR

PICTURES; NOTABLES SEEN ON SCREEN

Pathé is showing the first official war pictures to reach this country from France, and judging from those already exhibited, they form a series of extraordinary interest. The pictures have been approved and censored by the French military authorities and edited by the French Cinematograph Chamber of Commerce, with a view to their being as widely shown throughout the world as possible.

The first pictures received showed Lord Kitchener, General Joffre, President Poincare, Marshall French and Minister of War Millerand in conference—the first time that such a number of celebrities have been shown together in a war film. Others picture the French army in their new "invisible" gray uniforms which are taking the place of the well known red trousers and the blue coats. In fact each of the pictures has possessed a marked human and historical interest. It is promised that they will get better and better.

Pathé reports great interest among the exhibitors over these "war specials" which are being shown in conjunction with the Pathé News.

\* \* \*

Miss Anna Little, having shown them how to ride in a big western photoplay, is now going to give them an idea of how to dress for a society drama. In "The Last Reckoning," a three-reel society drama, Miss Little is wearing some new clothes specially designed for the part. She recently received one of those modest requests from an admirer, "Please send me 50 of your postcards, I want to send them to a lot of people."

N. Dunning

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## Steyn Now Cabaret Impresario

*Founder of Photoplayers Weekly to Put on Entertainment at Bristol Cafe*

Oscar Steyn, founder of The Photoplayers' Weekly and its editor until recently, who for more than a year, the life of this publication, has consistently extolled the virtues of photoplayers and advanced the interests of the motion picture business, has ceased his active connection with this publication to go back to his former work as a cabaret impresario. He has signed a contract to put on entertainment at the Bristol cafe, Fourth and Spring streets. The result of his first efforts will be shown next Monday night when Mr. Steyn will have an entirely new show on at the Bristol, a show that gives promise of rare entertainment worth with its new and novel numbers. Mr. Steyn has issued several hundred special invitations to photoplayers to be present on his opening night, and it is expected a large number of his close friends in the picture game will be on hand to give him the proper kind of a send-off.

Mr. Steyn has not severed all connection with the Photoplayers Weekly. He retains that interest which will enable him to look after the interests of his friends in a publicity way, and will be found at all times ready and willing to devote a part of his time to advancing the claims of those who seek to make their talents felt in the business.

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### HART'S REALISM IN FISTIC ENCOUNTER FOR PICTURE KNOCKS YOUNG HUSKY OUT

William S. Hart's mighty fist again dealt slumber to one of Inceville's biggest men recently when the noted actor of the New York Motion Picture corporation was enacting the part of Dakota Dan in "Tools of Providence," a forthcoming two-reel release on the Mutual program. In one of the scenes a husky westerner insults the daughter of a minister who agrees to tend bar for Dan, providing he will go to church. The tough one was being interpreted by Edward Kenny, a mammoth youth weighing more than 200 pounds. Dan, according to the story, punishes the insulter with a beating. Mr. Hart wanted to play the part as prescribed by the scenario. So he waded into Mr. Kenny and swung mightily. Mr. Kenny didn't get out of the way in time and caught Mr. Hart's punch flush on the jaw. He went out like a light and when he came to wanted to know if the scene had to be re-taken.

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### MORE ANIMALS ARRIVE AT SELIG ZOO

The Selig Jungle zoo is filled to overflowing with jungle beasts. Three more carloads of cat animals were received a few days ago while elephants and ponies appeared at the grounds to add to the chaos. Among the newcomers were the John Robinson tango elephants, four in number. The total of pachyderms on the "acting" staff of the zoo now is eight. A leopard sent to the Panama-Pacific exposition returned, bringing interest on the venture in the form of three babies—"Fair," "Zone" and "California."

## Attention Actresses!

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## Pictures Feel Need of Plots

*Coming of Dane Coolidge, Gifted Author, Shows Advance in Photodrama*

Dane Coolidge, a writer of western stuff, who portrays the desert and its people accurately, is in Los Angeles, says Grace Wilcox in the Los Angeles Tribune.

After writing books, short stories and novelettes, he has now entered the moving picture field, thus proving that the scenario end of the great game is reaching out broad arms to project something new on the screens.

Mary Garden, Farrar, Bernhardt, Carter—many of the most brilliant stars of our generation have succumbed to the fascination of the movies—but it is noticed that Caruso, Scott, McCormack and Constantino have not been offered fabulous sums "to try their luck," which proves that these wonderful voices cannot act and do not look pretty.

Dane Coolidge believes that the pictures are beginning to feel the need of plots, for even with the thousands of old novels, stories and plays that may be utilized, the films are demanding other thousands of new settings and scenarios each day.

As a collector of cowboy songs, Mr. Coolidge has been lucky in Arizona lately, where he "met up" with a real "dyed in the wool, roam the ranges" cowboy, who has done nothing else but ride, sing and create cowboy songs for twenty years. This cowpuncher has such a faculty for spending his own and his friends' money for raw beverages that he now has to go across the Mexican boundary to purchase. By lending him dollars in exchange for his songs, badly written in his best hand, Mr. Coolidge has an accumulation of some of the choicest western cowboy ballads ever heard or written.

Dane Coolidge is one of the few American writers who has faithfully endeavored to historically describe the rugged west as it is and not as he, with his vivid imagination, would like to have it. Also it may be stated that he is one of the few writers who is welcome to return to the scenes from whence he received his impressions first hand.

Los Angeles is becoming a mecca for some of the greatest writers in all America and now that they may no longer "browse" about Europe unless they take a long chance to secure war stories, Southern California is luring the imaginative crowd more and more westward.

Already Dane Coolidge has the bungalow bug, which foretells more literary genius in our midst, as the best farm papers would have it.

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### W. H. CLUNE BUYS FAMOUS PLAYERS STUDIO AND WILL PRODUCE FOR HIS THEATRE ONLY

W. H. Clune has purchased the former Famous Players studio in Hollywood and will soon have at work a company putting on only popular novels for the screen. The venture, as planned, will afford attractions for Clune's auditorium only. It is planned to have musical accompaniment for each scene and before the first of each reel is thrown on the screen attractive and illustrative stage settings.

**Mrs. FLORENCE Q. DAVIS,  
Mrs. MATTIE E. BATY**

Kensington Apartments

Witmer and Ingraham Sts.  
Los Angeles, Cal.

## Mack Here for Screen Work

**Noted Playwright, Actor and Producer to Be Featured at Inceville**

Willard Mack, the noted playwright, actor and producer, has arrived at Inceville and is preparing to begin work before the camera in a big feature story to be called "The Conqueror." The arrival of Mr. Mack marks the continuation of the influx of noted legitimate stars to the studios of the New York Motion Picture corporation—an influx which will include the names of such national favorites as Forrest Winant, Orrin Johnson, Katherin Kaelred, Lewis S. Stone, Jane Gray, H. B. Warner and a host of others.

At the present writing Dustin Farnum is at Inceville appearing as star in "The Iron Strain," and as soon as Reginald Barker, who is filming this production, completes his task, Mr. Mack will be placed under his direction in "The Conqueror."

"The Conqueror" is a virile story of finance by C. Gardner Sullivan and Thomas H. Ince and will present Mr. Mack as a New York stock broker. Miss Enid Markey, who is now playing opposite Mr. Farnum in "The Iron Strain" will also appear in support of Mr. Mack.

Another star who is expected to arrive at the New York Motion Picture studios this week is Julia Dean. Miss Dean will appear in a powerful story of domestic obligations entitled "Matrimony," also by C. Gardner Sullivan and Thomas H. Ince. She will be directed by Scott Sidney, who is now engaged in directing Bessie Barriscale in "The Painted Soul." The latter feature, probably, will have been finished by next week, so that no time will be lost between Miss Dean's arrival and the beginning of her work in the films.

Shortly after the arrival of Miss Dean will come Katherine Kaelred, Forrest Winant, Orrin Johnson, Frank Keenan and Lewis S. Stone. Later Billie Burke will join the colony of celebrities under the Kissel and Baumann management to be starred in a multiple reel that will be personally directed by Thomas H. Ince.

3 A 3

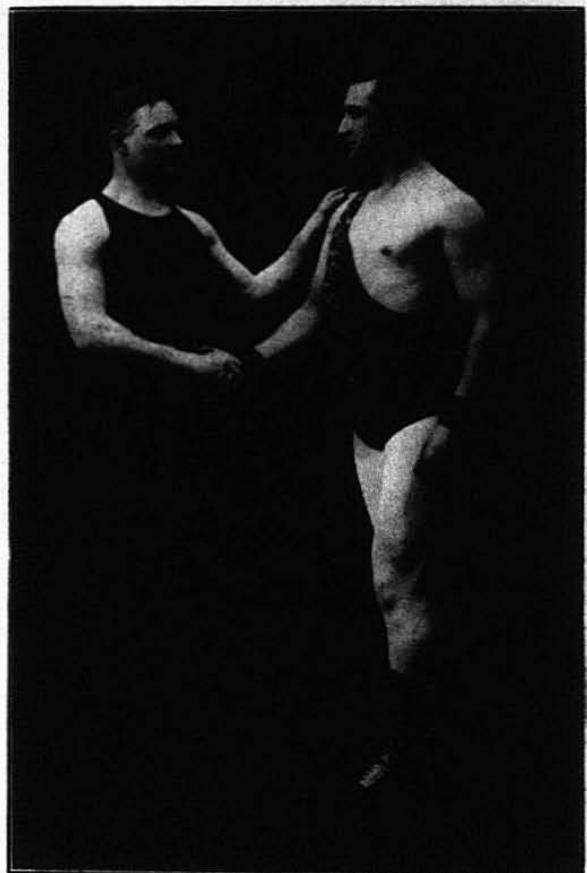
Miss Helen Rosson will be seen in the leading part in "The Mighty Hold," an American film. She takes the part of a woman reformed.

3 A 3

Miss Helen Holmes is getting along famously with her new railroad series, "The Hazards of Helen," and she is receiving the nicest sort of letters from headquarters and from exhibitors. She is still thinking up blood curdling situations, and in her last film she escapes from some ruffians by catching hold of a swinging bridge and going up with it and dropping off to safety.

## Physical Director Opens Studio

**Anthony Ball, Aide to Francis Bushman, Seeks Photoplayers for His Pupils**



**Francis X. Bushman, Right, and his Physical Director, Anthony Ball**

Anthony Ball, physical director for Francis X. Bushman for the last three years, wishes to announce to the public that he has opened a studio in the Hollywood hotel, where he will devote his services to the physical development of motion picture people.



### JUST BETWEEN OURSELVES

TAKE great pleasure in announcing that on Monday, July 5th, 1915, I will assume the management of amusements of Cafe Bristol. My former activities in this line, as producer of stage novelties, surprise banquets, etc., are well known to all Photoplayers throughout the entire universe.

I have a wealth of new and sensational surprises in store for you and will keep you posted as to nature of future offerings. This engagement will in no way interfere with my present connection with the "Photoplayers Weekly," which I shall retain.

Sincerely yours,

OSCAR STEYN

Los Angeles, June 28, 1915



# ANNOUN

A Los Angeles Film Ma  
at a lucrative salary the

# “WORKIN

to play the leading role in a special feature play dealing with the problem of

## “Capital and Labor”

The selection shall be decided through a contest. Each of the so-far-entered business houses has nominated its most popular employee. Other entries to follow in next issue

For conditions of  
contest see pages  
3 and 18



### STANDING

Candidate.	Store
Myrtle Hoke	
Florence Rosenberg	
Ellen Courtney	
Josephine Windsich	
Ruth Forster	
Idelle Carson	
Edna Croft	
Charlotte Skogerson	
Beatrice Frasse	
Mary Anderson	
Maude Ryan	

### THE PHOTOPLAYERS' WEEKLY

Advertising Rate: \$1.50 per inch single column.

\$1.50	Adv. Contract.....	1,500 votes
3.00	Adv. Contract.....	3,000 votes
7.50	Adv. Contract.....	10,000 votes
10.00	Adv. Contract.....	12,000 votes
20.00	Adv. Contract.....	25,000 votes
30.00	Adv. Contract.....	38,000 votes
50.00	Adv. Contract.....	65,000 votes
100.00	Adv. Contract.....	150,000 votes

### THE PHOTOPLAYERS' WEEKLY

#### SUBSCRIPTIONS

1 Year Subscription.....	2,000 votes
2 Year Subscription.....	4,000 votes
5 Year Subscription.....	11,000 votes
10 Year Subscription.....	25,000 votes
15 Year Subscription.....	40,000 votes
25 Year Subscription.....	75,000 votes
50 Year Subscription.....	200,000 votes

*Advertising and Subscription Blanks may be obtained from a*

# CEMENT!

faturing Company wants  
ost popular Los Angeles

# ING GIRL”

**C**VOTES will be credited for subscriptions and advertising, payable cash with order to contest manager "Photoplayers Weekly," 325 South Olive Street. Phone Main 6741.

#### CANDIDATES

	Votes.
Hale Co.	15,000
by Bros.	13,525
len Pkg. Co.	8,375
Thayer Co.	5,450
by Bros.	5,000
by Bros.	5,000
Drug Co.	5,000
ock's	5,000
ock's	5,000
Mutual Life	5,000
ens' Insurance Co.	5,000



For conditions of  
contest see pages  
3 and 18

#### NOMINATION COUPON Good for 5,000 Votes

I wish to NOMINATE:

Miss .....  
Employed by: .....  
Address: .....  
To enter the Photoplayers' Weekly Popularity Contest.  
Name: .....  
Address: .....

#### FREE VOTING COUPON

I herewith cast 75 VOTES in favor of

Miss .....  
Name .....  
Address .....  
Not Good After July 1st.

Contest Manager, 325 South Olive St., or Phone Main 6741

# NEW YORK NEWS

BY  
FRANK P. DONOVAN

THE Screen club has started something new in the way of a weekly get-together-dinner each Saturday night from the hours of six to eight, and from the appearance of the first held, it will prove exceedingly popular. Jack Nobel made a few short remarks that were well received, as did President James Kirkwood, Alex Lorimore, Hugh D'Arcy, Harry Ennis, Bill Haddock and Hugh Hoffman.

King Baggot unfortunately was unable to attend, but promised to be on hand for the next. Oscar Eagle made a short speech.

Arthur Leslie, the ever popular originator of something new in the publicity game, had telegrams sent to all those present. He was one of those instrumental in bringing the stunt about and is working hard for its success.

Among those present were: Arthur Leslie, Lloyd Robertson, Harry Ennis, James Kirkwood, Bill Haddock, Bert Starkey, Anthony P. Kelly, Joe Baker, Oscar Eagle, Jack Nobel, Will Gunning, Alex Lorimore, Hugh D'Arcy, Lee Beggs, Theo. Wharton, Joe Baley, Frank P. Donovan, Ben Wilson, Edwin August, Perry Veckoff, Hugh Hoffman, Bert Doris, Jack Harvey, Bill Harvey, and a few more.

James Durkin, is now directing for the Famous Players, as is Oscar Eagle.

Anthony P. Kelly, the scenario writer, who underwent an operation recently, is out of the hospital and around the Screen club as usual.

Edwin August is making features for the World Film program under the Shubert brand.

Bill Haddock is with the Gotham Film company. Joe Baker is assisting Guy Coombs at the Kalem company. J. A. Fitzgerald is making a series of comedies for World Film.

Wen Milligan is now on the staff of the Moving Picture World. He was motion picture editor of the Billboard and Telegraph for some time.

Joe Farnham has returned from the war zone and will give a lecture at the Screen club on his experiences at the front.

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## BIG BOOKING FOR ALL-CELTIC FILMS

The All Celtic Film company of New York, producer of the series of Irish comedy films known as the "Adventures of Peaceful Rafferty," which are released through the World Film exchanges, is in receipt of many bookings for the pictures which do not descend to scenes of vulgarity or overdone slap-stick methods for laughs. Charles G. O'Hara, the creator of the series and president of the company, is highly pleased with the way the public has taken to his company's first efforts and looks

### AGREEMENT OF DISSOLUTION

This agreement, made and entered into at Los Angeles, California, by and between F. J. Schenck, party of the first part, and R. Belmont, party of the second part, witnesseth:

That the partnership heretofore existing between the parties hereto, under the firm name and style of "Illustrated Ads." is hereby terminated and dissolved on the following terms and conditions, to-wit:

The party of the second part hereby sells, transfers and assigns to the party of the first part all his right, title and interest in and to said business and gives and grants unto said party of the first part the right to continue said business under the name "Illustrated Ads."

It is agreed that all bills and debts outstanding against said partnership are paid and settled in full; and it is further agreed that the party of the second part shall not incur any indebtedness in the future in the name of "Illustrated Ads." and shall not be liable for any debts contracted in the future, in said name or by said business, by the party of the first part.

In Witness Whereof, the parties hereto have hereunto set their hands this 14th day of June, 1915.

F. J. SCHENCK,  
R. BELMONT.

to a great future along these lines. W. A. Fitzgerald is producing the series.

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## WORLD FILM RE-ARRANGES DIVISIONS

For the better control of its business, the World Film corporation has definitely arranged its territory, the United States, into five divisions, the eastern, the east central, the west central, the western and the southern.

The eastern division, of which George J. Schaefer is manager, includes the offices at New York, Boston, Philadelphia, Washington and Buffalo.

Denham Palmer, the east central division manager, was a salesman only a year ago. He now has charge of the offices at Cleveland, Detroit, Cincinnati, Indianapolis, Pittsburgh.

W. R. Scates, west central division manager, is in control of the offices at Chicago, St. Louis, Kansas City, Omaha, and Minneapolis.

The western division manager, W. W. Drum, has charge of the offices at San Francisco, Los Angeles, Seattle, Denver, and Salt Lake City.

E. Auger, southern division manager, has charge of the offices at New Orleans, Atlanta, Dallas, Memphis, and Oklahoma.

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## WORLD FILM ACTIVITIES

Five of the greatest directors in the world are simultaneously working at World Film studios, Fort Lee, N. J. (and elsewhere) on five great productions which will soon be seen on the screen. Maurice Tourneur is making "The Cub," in which Martha Hedman is starred; Albert Capellani, Jose Collins in "The Imposters," James Young, Clara Kimball Young in "Marrying Money," Emile Chautard, Vivian Martin in "The Little Dutch Girl," and Frank Crane, Robert Warwick in "The Stolen Voice."

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## CLAIRE WHITNEY IN "LA TOSCA"

Claire Whitney, who has starred in many of the Fox Film corporations' most notable successes, will have the role of Magdalen in "La Tosca," Sardou's tragedy which is to be picturized by the Fox Film corporation. The majority of the exterior scenes will be screened at Saratoga and Lake Champlain under the direction of J. Gordon Edwards, and Rex Ingram. "La Tosca" marks the eighth feature Miss Whitney has appeared in under the direction of the Fox corporation.

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## 1500 DAYS FOR PICTURES

The Globe Feature Picture Booking office, the outgrowth of the former U. B. O. Picture department, has just organized and will be in position in about a week to lay out a guaranteed route of 1,000 days for feature pictures. The company will have twenty-eight branch offices throughout the country and each will be allotted a certain number of days which they will have to fill, being charged accordingly. The various offices will have to play the allotted time within a period of nine months. The Globe will contract to play a feature 1500 days within nine months on twenty-eight copies. The features will range in price from \$5 to \$150 a day, according to their strength. A. J. Duffy is the general manager of the new concern.

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## STUDIO GOSSIP

Practically every afternoon a party of Vitagraph players may be found at Brighton Beach either playing tennis or else among the bathers.

Lillian Walker holds daily parties in her new automobile, and she has planned a number of tours for this summer.

Arline Pretty, the newest star in the Vitagraph firmament, and Lea Baird are almost inseparable and are to be seen daily making a tour of the studios.

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John Sheenan has been giving the Santa Barbara forces a taste of his versatility since he went up to join the American. He played a "Percy," as he describes it, in the first picture, and a confidence man in the second.

# Chain of \$2-Seat Picture Houses Plan of New Concern

## Aitken-Griffith-Ince-Sennett Combination to Have String of Theatres Across Country Offering Feature Productions Exclusively; Fifty Photoplays to Cost \$5,000,000

**N**EW YORK—A chain of theatres beginning in New York and stretching across the country and devoted exclusively to the presentation of motion pictures at a charge of \$2 for the best seats—this is the program announced from the office of H. E. Aitken, president of the company which financed "The Birth of a Nation" and so gave to a somewhat surprised public the first of the \$2 photoplay. To make this ambitious program feasible its sponsors have gone to Wall street for their money and to D. W. Griffith, Thomas H. Ince, and Mack Sennett for their pictures. A company with a capital of \$4,000,000 will be incorporated.

At Mr. Aitken's office it was said that some \$20,000,000 had been pledged to the support of the undertaking and that this would make possible an expenditure of \$5,000,000 a year in the production of fifty pictures. This would give an average of \$100,000 investment for each film and would allow the producers to do big things on a big scale—particularly in the photographing of great spectacles too large for any stage on Broadway. It has been said that "The Birth of a Nation," the film now on exhibition at the Liberty, represented an outlay of \$300,000, of which roughly, one-third went into the cost of promotion.

The three directors named in the announcements of the new enterprise are now on the Pacific coast, each at work on a new film, and Mr. Aitken is here entering into negotiations for theatres. The plan calls for the taking over of between 500 and 600 houses, 400 in this country, and the rest abroad. The acquiring of these, it was said, had been proving encouragingly easy. For some time there have been more theatres than the producers could keep busy with popular plays, and such an enterprise as the one now proposed would, if successful, relieve the strain in many places. There is to be a Broadway theatre marked as the home of the chain, and Mr. Aitken and his associates are negotiating for one central in location and of quite recent construction. It was built for the spoken drama, and has been so used all the year.

The announcement speaks glibly of headquarters in New York and branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona, and South America. It speaks also of eminent stars of the American and European stage already engaged, of motion picture actors retained for the forthcoming productions, of celebrated authors at work on scenarios, and of celebrated composers at work on incidental music.

"The once lowly movie," so runs the statement, "has grown in ten years from a few scattered nickelodeons into a combination that ranks fourth or fifth among the greatest business enterprises of this country. The annual earnings of the film interests are not far short of a billion dollars at present. It is expected that this new arrangement will raise the figure above that high water mark. A detail of its scope is shown in the expert estimates for an advertising campaign of approximately \$400,000 a week."

Besides those already mentioned, the associates in the enterprise include W. O. Baumann, Adam Kessel, and the Western Import company of London, which has handled the European market for the films these men have prepared. From this personnel, it would seem that the new corporation, established to finance the \$2 movie, is an outgrowth of the Mutual Film, of which Mr. Aitken is president. It was said he would leave the Mutual to take up the engrossing work of the new enterprise.

Some such coalition was foreshadowed in an advertisement which occupies a prominent page in The Saturday Evening Post. Under the caption "Underpaid at \$100,000 Each," there is some account of Mr. Griffith, Mr. Ince, and Mr. Sennett. D. W. Griffith is widely known as the man who staged "The Birth of a Nation." He is the chief director of the Reliance and Majestic companies. Mr. Ince has established a place called Ince-

ville in California and has specialized in the far west. Mack Sennett is known to the movie fans as the director of the Keystone comedies. The advertisement, which bears the signature of Mr. Aitken, closes with these intentionally significant words:

"From what I know of what is to come the fact that your theatre is headquarters for these brands will be worth thousands of dollars to you within the next few months."

It was explained that since this advertisement was written the scheme had widened in scope, so that the company managing the producers would have its own theatres a-plenty. Some of these will be leased outright and some will be rented on shares.

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### JACK PRESCOTT WITH AMERICAN

Jack Prescott, former Criterion player at Santa Barbara, has returned to that city to create the role of king of diamond thieves in the first of the last sixteen episodes of "The Diamond from the Sky," which is being produced by William D. Taylor for the American.

8 4 8

### General Notes of Players

The American company will have a big hand in the Fourth of July celebration at Santa Barbara this year as usual. Henry Otto, the producer, spent the week end in Los Angeles selecting correct costumes and looking up data for a presentation of the signing of the Declaration of Independence, which he will stage manage. He is determined to have everything correctly done that the spectacle shall be worthy of his company, and in this he has the support of the whole city, where the American company is very popular.

Webster Campbell's swimming abilities came in handy in the recent Beauty film, "The Upper Road," for some of the scenes were taken in the big swimming tank at Santa Barbara and called for some fancy diving and swimming on the part of Mr. Campbell. This was pie to this athletic young actor and he felt inclined to suggest that he should pay for the privilege of this kind of acting instead of taking down a salary for it.

Cyril Maude has departed, "Peer Gynt" is completed and Miss Myrtle Stedman, who played opposite Mr. Maude, is taking a short rest between pictures. Miss Stedman says she would like to play with Mr. Maude again, and that she thinks his performance will make history.

In "The Case of Becky," in which Francis Starr starred on the speaking stage, Carlyle Blackwell, Blanche Sweet and Theodore Roberts will appear for the Lasky company with Frank Reicher at the directing end. This should make an attractive offering and the part allotted to Mr. Blackwell should suit him splendidly. Both he and Miss Sweet have had quite a holiday waiting for the preparations for this photoplay. In the interim Mr. Blackwell has been improving his swimming stroke and his pool eye at the Athletic club.

William D. Taylor brought his "Diamond From the Sky" company from Santa Barbara last Friday and, with a number of extra people, took some scenes on the "Ituna," the yacht owned by R. Fred Vogel. This yacht was made in Scotland by the famous Inglis brothers and is modeled after the "Empress of Japan." In addition to the Ituna, Mr. Taylor used a sail boat and a launch. He obtained some wonderfully fine action and some beautiful backgrounds starting from San Pedro. He is making this serial talked about.

## Comedy Films of High Merit

### Orders Increase Rapidly for MinA Productions; Complete Plant in Los Angeles

The new series of MinA films is jumping fast into favor. The best evidence of this comes from the fact that orders for prints have increased to such an extent that today more copies are placed on the market than at any time since the origin of this brand. This extraordinary jump in favor is the result of merit alone. It crowns the indefatigable effort of the MinA producers to make one reel comedies that are unusual.

When it decided some time ago to remove the producing force from the east to the coast, MinA films did so with the idea that even the slightest detail that goes into picture making should be so worked out as to offer the best opportunity to bring the finished product up to the highest notch in quality.

This consideration prompted the concern to begin by selecting Los Angeles as a scene for its activities. Here it has studios of a design absolutely unique, embodying many new principles that make for better facilities in taking studio scenes. In equipment, too, the plan was carried out. Everything housed in the plant, such as scenery, props, light, etc., is not only new but of the very latest and most improved order.

A company of tried and experienced comedy players was selected. Each member of the organization had seen comparatively long service before the camera and had proved his or her adaptability to do comedy work of the better sort.

Arrangements were made with well known photoplaywrights to contribute scenarios, and that these might be picturized in a fitting manner, Milton H. Fahrney, who has a long record as a successful director, was engaged as director-in-chief.

With this equipment and facilities and the fact that all of the coast productions thus far made have set an unusually high standard of quality, there is no reason why MinA films should not in a very short time ride on the highest crest of popularity.

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#### FRENCH ACTRESS AT RELIANCE

Mrs. Adoni Foireri, a French actress, has been engaged by the Reliance-Majestic studio to play foreign types in forthcoming Mutual photoplays. Mrs. Foireri was a member of the Sarah Bernhardt theatre company in Paris three years ago, and at the conclusion of her lengthy season embarked for the United States. On her arrival in New York, she was engaged by the celebrated foreign actress, Madam Yorska, to appear in a repertoire of English and French plays. For twelve months, Madame Yorska appeared in a New York theatre with Adoni Foireri as a prominent member of the cast. Mrs. Foireri toured the Orpheum circuit in the support of Madam Yorska, and on her arrival in Los Angeles a month ago, was made a member of the Griffith Mutual studio.

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#### SELIG NOTES

Col. W. N. Selig is a daily visitor to "Bloom Center," that wonderful "rube" town builded in the Selig jungle zoo for comedy purposes. The colonel is not the only one who simply cannot remain away from this delightfully rural town and its teeming inhabitants.

All the fighting boiler makers did not enter the prize ring. Tom Santschi, the Selig star once was a boiler maker. Although he eschews the padded mitts, he still delivers the results if "The Spoilers" and similar pictures of Mr. Santschi in action are any proof.

Bessie Eytion, the Selig star, who wrestles with wild animals, makes great dives into the water, falls from cliffs and races automobiles, says the new dances "make her dizzy."

Director Lloyd Carlton has completed "The Whisper," a Selig picture, in which Bessie Eytion was starred.

## General Notes of Players

Wilmuth Merkyl, leading man for the United Photo-Plays company, confesses that aside from some other things, fencing and sword play are hobbies of his. To prove this statement, he can show some medals and ribbons and things he has won for "downin' a man."

The western branch of the Universal is making arrangements for a number of its best known producing companies to attend the convention of the National Association of Motion Picture Exhibitors, which is to be held in San Francisco next month.

Pretty Vivian Rich is the center of a bright little colony at Santa Barbara. In her new home on Chapale street she recently entertained the dancing class which is attended by the elite of the coast town. There was tea on the lawn and a dance by moonlight. Miss Rich is a graceful and accomplished dancer, as well as being a popular actress, and is always glad to teach the younger set the intricate steps.

Robert Henley, who made his first picture name with the Imp company and who is taking the juvenile lead in Otis Turner's specially picked feature company playing "The Little Brother of the Rich" at the Universal, is rapidly becoming one of the best liked actors in pictures. He is good looking and of athletic build.

Harold Lockwood is to be numbered among the many good sons in the profession. His mother is quite sick in New York, but Mr. Lockwood has seen to it that she is comfortably ensconced in a hospital.

Pretty Margaret Gibson is a devoted lover of water sports. She has spent a greater part of her young life by the sea-shore and prolonged swims in the ocean have developed her into a splendid athletic girl. She proved to her associates what she knows about swimming when she was cast recently to play the part of Grace Keyes in "The Sea Ghost." It is a story of adventure and presents Miss Gibson as one of the two only inhabitants of a desolate island.

One of the last presents that Allen Dwan gave to Miss Pauline Bush, his bride, before he departed for the east with the Famous Players, was a beautiful kodak, and now no one is safe from being attacked. Miss Bush is a perfect demon with her kodak, making people stand and have their picture "took."

Finished work at five o'clock; hasty dinner and off to Los Angeles from Santa Barbara at six; in Los Angeles at nine thirty; business appointment at ten; supper and bed; up at five thirty and back in Santa Barbara in time for the day's work. This is what the volatile Harold Lockwood did recently at the completion of "The End of the Road," in which he was swept off his horse by an overhanging branch and carried down stream in a flood, nearly had a big mill fall on him, and put up a tremendously realistic fight.

Wilbur Higby, who was prominent in the cast of the Reliance four part adaptation of Ouidi's "Strathmore," joined the speaking stage when a lad and advanced rapidly. Mr. Higby has an impressive looking countenance, which qualifies him for high honors in motion picture work. In Director Siegmann's two reel Reliance "Children of the Sea," Mr. Higby was entrusted with a splendid acting part, that of an aged fisherman. Charles Clary and Francelia Billington were also prominently cast.

Chicago is to hear the famous Los Angeles Firemen's band during the summer itinerary of that splendid organization. To obtain funds for the trip the "gallant fire laddies" have obtained the use of the Selig jungle zoo and will disport there July 11. It is believed the combination of the finest band and the greatest zoo will result in a great harvest of dollars.

# Word Close-ups of Activities at all Studios And Personal Notes from Publicity Purveyors

## KEYSTONE NOTES

Minto Durfee is now the proud possessor of a Blenheim toy spaniel, a dog of pedigree and distinction. The new pet was presented by a friend and makes a total of three in the Arbuckle kennel—for all the world knows that Minto Durfee is Mrs. Roscoe Arbuckle after stepping out of the Keystone Film company studio gates. Luke and Frisco, two prize bull dogs make up the remainder of the canine family.

Mae Busch gave a birthday party on the occasion of her anniversary last week and it was some party until daylight caught the revellers the following day.

Chester Conklin has taken to raising rabbits, and if the present rate of increase continues "Mr. Dropington" may become a wholesale rabbit magnate to the exclusion of his motion picture activities.

Managing Editor Hampton Del Ruth of the Keystone Film company has succeeded in taking just one day's vacation this season. Recently he went to Venice and did not even stop at the studio all day.

Walter Wright has gone to San Diego for a few days rest. Mr. Wright is one of the busiest of the staff of Keystone directors now working under the supervision of Mack Sennett and finds little time for relaxation.

Roscoe Arbuckle is now a canoe enthusiast, but before he entered into the real enjoyment of the sport he had a canoe built to fit him. No narrow gauge boats are of any use to Mr. Arbuckle.

Mack Sennett has started on the second two-reel feature in which Raymond Hitchcock will appear. The first Hitchcock film will soon appear under the title of "The Stolen Magic."

## INCEVILLE NOTES

An interested visitor to the plant of the New York Motion Picture corporation recently was Perez Herschbein, the noted Russian dramatist and poet, who is in America in the interests of a revival of Russian and Yiddish literature. Mr. Herschbein was keenly enthusiastic over the making of motion pictures and took occasion personally to congratulate Director-General Thomas H. Ince on the many superb photodramas he has turned out.

Director Thomas Chatterton is putting on an interesting rural story under the title of "The Play of the Season," in which Howard Hickman is playing the principal role. Assisting him in the cast are Estelle Allen, Walt Whitman, Gertrude Claire and George Fisher. The scenario is by Richard V. Spencer and Thomas H. Ince.

"Tools of Providence" is the title of the next two reel western drama in which William S. Hart will be presented on the Mutual program by the New York Motion Picture corporation. This is another of the strong stories that have won for Mr. Hart the nation wide popularity

he now enjoys as a screen star and offers the noted actor more splendid opportunities to register his versatility.

With a large contingent of players, Director Charles Swickard last week went to Mojave desert to obtain some scenes for "The Toast of Death" and "The City of the Dead," two big Oriental productions which he is putting on. This is the second time within the last month that Mr. Swickard has gone to the desert, he having visited that barren locality three weeks ago for "The Beckoning Flame" in which Henry Woodruff will be starred.

Members of the New York Motion Picture corporation were pleasantly surprised when fifty boys representing the Young Australia League of Australia visited the studios of the company in the Santa Monica mountains. Accompanied by Mayor T. H. Dudley of Santa Monica, Commodore Armstrong of the Santa Monica city council and Lieutenant J. J. Simons, organizer of the league, they paraded along the ocean front and to the swing of music which they themselves furnished, entered the Inceville gates. When they had rendered a concert which was roundly applauded by all Incevillians, they were divided into squads and escorted about the plant. Following luncheon, which was served in the Inceville commissary, they played more popular airs for the interested performers and marched away.

Of all the pretty stars now playing in productions of the New York Motion Picture corporation, Ethel Ullman bears the most striking resemblance to a French-Canadian. That is why she was chosen recently to enact the part of Celeste Lebault, daughter of a Canuck, in the forthcoming two reel production of "The Ace of Hearts," a strong drama of the Peace river country, starring Walter Edwards. Miss Ullman, despite her rather Teutonic name, claims French lineage and her features bear out her contention. The part played by Miss Ullman in "The Ace of Hearts" was one of intense emotionalism and the young leading woman lost no opportunity to score.

Walter Edwards is always a day or two ahead of himself while he is putting on pictures for the New York Motion Picture corporation. Like his director-general, Thomas H. Ince, he is constantly thinking and planning according to schedule and that is one reason why he is such a rapid worker. Recently he was putting on "The Burglar's Baby," in which he plays the burglar; he wanted a scene showing himself stealing free lunch at a bar to keep from starving. Rather than fake the scene, he went hungry until late in the afternoon, so that when he proceeded to film the scene he could stuff his mouth full of sandwiches and cheese and actually eat, instead of ordering the scene "cut."

Howard Hickman, who is co-starred with Clara Williams in "The Man from Oregon," will have the pleasure of seeing his first effort as a director exhibited soon with the release of "His Mother's Portrait," a stirring two-part drama. Since his affiliation with the New York Motion Picture corporation, Mr. Hickman has scored many triumphs as an actor and his work as a director is expected to be as well received. In the cast of "His

**Street and Theatrical Wigs**  
A COMPLETE LINE OF LEICHNER'S MAKEUP  
**HUMAN HAIR GOODS--Manufacturer and Importer**  
"MAISON" C. CESAR, 849 So. Broadway Main 3013

# News Notes of Directors and Players at all Studios

"Mother's Portrait" are to be seen Frank Borzage, Margaret Gibson and Lewis J. Cody.

Tom Chatterton once was a newspaper reporter in New York city. In that capacity he was detailed frequently to "cover" the police court "beat" in the metropolis. Therefore he was able realistically to superintend the erection of a courtroom set at the Kay-Bee, Broncho and Domino studios recently for some scenes in "The Pathway from the Past," a gripping underworld drama in two reels.

## ♂ ♂ ♂ MUTUAL NOTES

Spottiswoode Aitken of the Griffith-Majestic players is an interesting person and his logical theories of life have won for him the friendship of all at the Mutual Hollywood studio. Mr. Aitken is a conscientious worker and has a wonderful command of language. He is playing the part of father to Lillian Gish in the Majestic Mutual Master Picture "Soul's Triumphant," in which also appear conspicuously Wilfred Lucas and Louise Hamilton.

Sighe Auen, the pretty Reliance blonde actress, has a sweet smile and every time she smiles Miss Auen displays a pretty set of even, pearly, white teeth. Miss Auen is a young woman who has been in the picture profession only a short time, but with her untiring efforts, she was soon given minor parts and gradually worked herself into her present position of leading woman at the Reliance-Majestic studio. She is of Danish parentage, tall, has oval shaped face, blue eyes and blonde hair.

Alfred Paget, recently of the Biograph and now at the Reliance-Majestic studio, has purchased an automobile and spends all his leisure time driving it. Mr. Paget is playing James Bowie in "The Martyrs of the Alamo."

Olga Gray, the Reliance actress with the snake-like manner of portraying vampire parts, has a wonderful screen personality. In the Reliance picturization of Ibsen's famous play, "Pillars of Society," Miss Gray, as Madam Dorf, the celebrated actress who leaves her daughter in the care of Bernick, the ship builder, when death calls her, delivers a very impressive and pleasing performance. For such parts Miss Gray has few competitors. In recent Reliance Mutual Master pictures Miss Gray has been entrusted with a number of difficult roles.

Josephine Ashton, the six-year-old child, who is considered champion child high diver of the United States, made a thrilling fall off the Hollenbeck park bridge, a height of thirty-five feet to the water, for a scene in the one reel Reliance military drama, "The Fortification Plans." In this same scene Elmer Clifton is standing on the river bank and dives into the river to rescue the child as he sees her falling from the bridge. In 1912, little Miss Ashton was awarded a \$500 cup by the National Swimming association for her diving feats.

Director Francis Powers, the Reliance producer, is deeply absorbed in the filming of the one reel Reliance Indian drama "The Arrow Maiden." "Billie" West is enacting the title role, and two true born Indians appear in her support. Their names are Eagle Eye and Dove Davis. The action takes place in an Indian village, and for these scenes an Indian reservation was secured.

Mary Alden is being termed "the white sister" at the Majestic studio. Reasons for the title are that she usually comes to the studio all attired in white—even her parasol is of white. Miss Alden in the hottest days always appears to be very comfortable and cool and her sweet disposition is visible at all times.

Gregory Allen, the Reliance and Majestic player, who is also a talented sculptor, is a very useful individual at the Mutual studio. For scenes of artists' dens, etc., he usually delivers some pointers as to how a room of

that description generally is decorated, etc. He has prepared many statues, as well as paintings in oil, to help

decorate scenes in Mutual productions.

Gladys Brockwell, who plays in the Reliance drama "The Old High Chair," makes three changes of make-up during the course of the picture. She appears as a girl of twenty, later when fifty years of age, and then as an old grandmother, who is about seventy-five years old. "The Old High Chair" was Director Jack Conway's initial effort as a producer, and he demonstrated wonderful results. In the same picture also appeared Ray Myers and William E. Lawrence.

To have a nickname that you despise is not very pleasant, but such is the case with W. E. Lawrence, the Majestic-Mutual player. He is called "Babe" by his most intimate studio associates, who refuse to disclose their reasons for choosing the name. However, Mr. Lawrence has a gilded disposition and therefore his close friends are taking advantage of him.

Robert Harron, the aggressive Griffith-Mutual player, as the result of being cast by D. W. Griffith for his feature, "The Mother and the Law," was compelled to abbreviate his vacation and hurry back to the Hollywood studio from Santa Catalina. However, Mr. Harron succeeded in spending a week of his planned rest at the Pacific Ocean island. Mr. Harron has enacted a part in every D. W. Griffith feature photodrama issued to date.

Howard Gaye, in the Majestic Mutual Master picture, "Souls Triumphant," plays the part of Mephisto in some of the allegorical scenes. That his make-up was excellent was the verdict rendered by the director, John B. O'Brien.

Dorothy Gish, the captivating Majestic star, is very fond of ice cream, and brings it to the studio every morning in a specially constructed thermos bottle. Miss Gish has her ice cream at breakfast, lunch and dinner, and quite often after her return from the theatre in the evenings. She would prefer sacrificing any form of nourishment for ice cream.

Of all the recent visitors to the Reliance-Majestic Hollywood studio, the most important of all was the visit paid by Robert Miller Kelsey, who is just two years of age. He is the son of the popular Reliance producer, F. A. Kelsey, who acted as host to the young guest. Robert Miller Kelsey, when seven months old, became a Griffith player, and in "Home Sweet Home," little Robert played the son of Mae Marsh and Robert Harron, in the "Apple Pie Mary" episode.

Walter Long, since his initiation into the photoplay profession, has always played the part of the brute at heart, he being the best type possible for parts of this description. Previous to Mr. Long's enlistment in photoplay ranks, he was prominent as a stock heavy man. In "The Mother and the Law," now being produced by D. W. Griffith, Mr. Long makes an appearance in his familiar screen role.

Vera Lewis is instrumental in forcing some of the Reliance-Majestic studio actresses into the daily tea habit. Each day at three o'clock promptly, all feminine players who are not occupied at the time assemble in Miss Lewis' dressing room, and tea in royal style is served. Chief among those who never miss their 3:30 o'clock visit to the Lewis tea room are Olive Adair, Frances Burnham, Jennie Lee, Juanita Hanson, Mae Gaston, Mildred Marsh, Lillian Webster, Eleanor Washington, Elinor Stone, Margie Wilson and Mildred Harris.

Raymond Wells of the Reliance and Majestic studio, is a pugilistic contest fan and each Saturday evening will find him at the Los Angeles Western Athletic club, deeply absorbed in the amateur boxing matches. The most recent boxing contest was of unusual interest, because Walter Williams, who is employed at the Reliance and Majestic, competed in one of the contests. A great

# Activities of Directors and Players at all Studios

many of the studio players turned out to cheer for Mr. Williams, among them being Charles Clary, Director John B. O'Brien, Fay Tincher, Chester Withey, "Franc" Newman, Charles Harron, Nettie Gray Baker, Bennie Zeidman, the Reliance and Majestic publicity representative, Director Jack Conway, Joseph Landsberg, Jack Hull, Frank Darien and Bobby Fuehrer.

Ralph Lewis, of the Reliance-Majestic studio demonstrates in the two reel Majestic drama, "The Mountain Girl," that he is proficient as a character artist. In some parts of the story, Mr. Lewis appears as a mountaineer who has lived for almost one hundred years. Director Powell complimented the Griffith player on his make-up and when Dorothy Gish first saw him, she failed to recognize her co-worker.

Chester Withey of the Komic-Mutual studio is displaying a great deal of talent in the preparation of Komic scenarios. A partial list of his most recent humorous outbursts that have resulted successfully are "Mr. Wallack's Wallet," "Un-Winding It," "Gasoline Gus," and "Brave and Bold." Mr. Withey, in addition to creating original comedy themes, portrays momentous parts in them.

Tom Wilson has been doing some serious thinking of late. The reason is that up until the present he has been known as plain Tom Wilson and some of his friends are urging him to insist on being known as Thomas Wilson, as there is more dignity in Thomas than just Tom. However, despite his friends' suggestions, he thinks that his present name is good enough, and consequently he will continue to be known by the name of Tom Wilson. Mr. Wilson, for many years before becoming a member of the theatrical profession, was a prominent professional pugilist. He is quite tall and robust and tips the scales at about one hundred and ninety pounds.

Richard Markwell's name is the most recent one to be added to the players' list at the Reliance-Majestic studio. Mr. Markwell has had years of theatrical training, having appeared in the supporting cast of speaking stage notables. He is a very good type for motion picture work.

Charles Clary, the Mutual favorite, as the wealthy bachelor, is featured in the one reel Reliance drama, "A Breath of Summer," the scenario for which was conceived by Bernard McConville. Francelia Billington is enacting the part of Agnes; her sick parent, Cora Drew; Olga Gray, the splendid foreign actress, is characterizing the role of Madam Le Grande; William Hinckley plays a parasite, known in the picture as Mr. La Telle, and Joseph Landsberg completes the list of principals as "Red Harris."

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## SELIG NOTES

Robert Daly, familiarly known as "Bob," is the latest of several new directors to join the Selig standard. Mr. Daly was a star producer with the Imp and Universal corporations.

Professional photographers with special cameras have taken pictures of the Selig Jungle zoo, including all the art construction, lakes, landscaping, beautiful ornamental lighting arrangement and various animal structures. A great set of beautiful photographs valuable as souvenirs or reproduction is the result.

Fritzi Brunette, one of the most striking leading women in film work, has been signed by the Selig Polyscope company and soon will begin work at the coast studios. It is expected she will be cast in the great feature, "Mizpah," although all details have not been arranged for that production.

Thomas Santschi and company are producing another one-reel drama, "The Heart of Paro." Llamas, jaguar and pumas are being used for the stirring picture.

Picture enthusiasts throughout the country are to "see" the famous black leopard of the Selig Jungle zoo. This untamable beast, as black as the jinx black cat, is to be used in pictures for the first time. In order to celebrate this unusual event, the first film production has been named "The Black Leopard." Director L. W. Chaudet is producing the picture.

Guy Oliver, one of the Selig favorites, will be seen playing opposite Kathlyn Williams in her animal feature, "The Mark of a Lioness." Mr. Oliver has had no experience with jungle beasts but has proved his nerve in many ways since appearing in other Selig productions.

The only pair of clouded leopards are to be seen at the Selig Jungle zoo. They are beautiful, sleek animals which attract much attention from the crowds.

Miss Fritzi Brunette, who has played leads in a number of the leading companies, has joined the California forces of the Selig Polyscope company and will be seen in forthcoming releases, both single and multiple reels.

Tom Mix, the famous cowboy-actor of the Selig Polyscope company, has left the California studios of that concern with his players and moved over to Las Vegas, N. Mex., where he will stage a series of western pictures to be released under the Diamond S brand.

Otis Harlan has begun work in "A Black Sheep," adapted from the Hoyt comedy of the same name, at the Chicago studios of the Selig Polyscope company. This production will be released as a Red Seal play.

**Garrick**

**THEATRE**  
**Broadway at 8th**  
**SETH D. PERKINS**  
**Manager**

**Grand Reopening**

**SATURDAY, JULY 3RD**

A New Policy of  
**Exclusive First-Run Pictures**

Commencing with  
 Alfred Sutro's Powerful Play

**"The Builder of Bridges"**

WITH

**C. AUBREY SMITH**

**MARIE EDITH WELLS**

Hear the New Wonderful Pipe Organ  
 See the New Decorations and Improvements

Feel the New Cooling and Ventilating System

## Famous Dancer Joins Balboa

**Thomas Allen Rector in First Picture; to Be Featured in Special Story**

High society in Newport, New York, Chicago, all the other principal cities in the United States, the capitals of continental Europe, India, Japan, China and the Philippines will be surprised to learn that Thomas Allen Rector, America's chief exponent of interpretive dances, whose artistic terpsichorean accomplishments have won for him the admiration of the imperial potentates and the nobility and the reigning belles and sighing beaux in all parts of the world, has joined the great throng of distinguished men and women who have accepted the inevitable and "gone into pictures."

Mr. Rector, the social pet of two hemispheres, who has tangoed, maxiced, and hesitation-waltzed himself around the globe, has signed with the Balboa Amusement Producing company of Long Beach, and is now appearing in his first picture, "A Bolt From the Sky," a five reel production in which Miss Jackie Saunders is being featured under the direction of Bertram Bracken.

Those who have come to know Mr. Rector through his graceful performances on the ball room floor do not know that his original training was for the purpose of fitting him to be a dramatic tenor in grand opera and that he met with considerable success in his initial efforts to thrill the public with his voice and his acting. But when the dance craze began to spread over the country he temporarily abandoned his efforts to surpass Caruso and went after some of the easy kale that was floating about.

There was no golden spoon in the mouth of Thomas Allen Rector when he was born in Vicksburg, Miss., but his parents had enough of this world's goods to bring him to manhood with a good education. His early ambition was to be a florist and he at last succeeded in opening his own shop. In a community where posies are abundant and may be had for the asking he did not make much headway in the accumulation of his hoped for fortune. Some months he made as high as \$50. Inasmuch as there were only two or three of these months in the year he gave his shop away and started for New York. His struggles in the great metropolis taught him the rigid rules of severe frugality. But genuine genius always rises through pinching poverty. With a fine natural voice and a pleasing, manly personality, he made rapid headway and was soon recognized by the musical comedy producers. In this form of entertainment dancing is an important factor, and under the tuition of famous instructors he forged to the front as Donald Brian did.

When the god of terpsichore touched the big city with his magic wand and old and young went dance mad, he saw his opportunity and at once plunged into the gay pastime, not after pleasure but as a skilled interpreter of the charming art. Besides originating many of the most popular glides he has been the center of attraction at "dansants" under the auspices of such society leaders as Mrs. Stuyvesant Fish and others of Gotham's "four hundred." He danced at the Metropolitan Opera House with Pavlova, the distinguished Russian girl, and was a protege of Frederick Townsend Martin before the latter's death. In motion pictures Mr. Rector shows all the signs of becoming extremely successful. As soon as he becomes "camera-wise" a special dramatic feature will be written for him in which a dancing scene will form one of the big climaxes.

\* \* \*

### ALL-STAR CAST IN KEYSTONE COMEDY

Probably the strongest comedy cast ever put together for a picture is at work at the Keystone studios. It includes Raymond Hitchcock, Fred Mace, Mabel Normand and Mack Sennett, the latter who is directing the picture.

Fred Mace, the popular comedian, who returned last week to rejoin the Keystone, has been warmly greeted on all sides by his friends and is most happy to be back. The comedian has taken off considerable weight and looks and feels like a youngster.

## Tully Marshall to be Filmed

**Broadway Star to Be Seen With Thomas Jefferson in "The Sable Larcha"**

Engaged to be featured in a four part special picture production, Tully Marshall, the celebrated Broadway star, has arrived at the Griffith-Mutual studio. The vehicle selected for him is the picturization of Horace Hazeltine's most famous novel "The Sable Larcha," in which Thomas Jefferson is also a featured player. Mr. Marshall is the first to arrive of a number of celebrated players, who have been engaged for special pictures to be issued from the Griffith-Mutual studio.

Mr. Marshall first became famous as an actor when playing in Eugene Walter's "Paid in Full," and later in the Shubert production of Clyde Fitche's "The City," originally produced by John Emerson, now engaged as director at the Reliance and Majestic studio. The engagement of "The City" was a lengthy one at the New York Lyric Theatre, in which Mr. Marshall played the part of "Hannock," the dope fiend.

Mr. Marshall, during his eventful career on the legitimate stage, was stage manager for the Henry Savage and Shubert managements at various intervals. He will be directed by Lloyd Ingraham, who is well known as a theatrical producer.

With such players as Tully Marshall and Thomas Jefferson in the cast and Mr. Ingraham as the director, "The Sable Larcha" should be an extraordinary fine feature photodrama. The story allows the players ample opportunity to display their acting powers. The picturization of "The Sable Larcha" was prepared by Chester B. Clapp, popular in photoplay authors' ranks.

\* \* \*

### DUSTIN FARNUM NARROWLY ESCAPES BEING CRUSHED BY HUGE BOULDER

Dustin Farnum, who is starring in "The Iron Strain," now being produced at Inceville, narrowly escaped serious injury while enacting a scene for that feature under the direction of Reginald Barker. He was standing at the foot of a steep hill on the west side of one of the canyons when a giant boulder, which had worked itself loose, came tumbling down toward him. Director Barker saw it coming and shouted a warning to the star. Mr. Farnum leaped from the spot on which he was standing and in so doing slipped and fell on jagged stones. For a second it looked as if he would be unable to lift his huge bulk out of the danger zone in time, but the matinee idol brought his athleticism into play and scrambled to safety.

\* \* \*

### EXHIBITORS COMING TO VISIT STUDIOS

#### AFTER CONVENTION IN SAN FRANCISCO

M. E. Corry, vice-president of the National Exhibitors league, was a recent interesting visitor at Los Angeles studios. Mr. Corry is acting in the capacity of chairman of the national convention, which is to take place in San Francisco, July 13 to 16, and his purpose in coming to Los Angeles was to get the promise of film stars to attend the convention dance. He estimated that at least 2,500 exhibitors would attend the convention. Mr. Corry will bring a party of the exhibitors to Los Angeles, after the convention, to be entertained at the different studios. Mr. Corry was of the opinion that at least six hundred exhibitors would come.

Continued From Page 3

given the principal feminine role and will receive \$75 per week during the production of the photo drama. The second and third highest will be the next most prominently cast, the second to receive \$50 per week, and the third \$35 per week. The next twenty-two highest contestants will also be given prominent roles in the picture.

The story for the screen drama in which the winning contestants will appear is being written by one of the most prominent scenario writers in the business. The synopsis of the story will be published in an early issue of this magazine.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

6-8. Man and His Master, D.....2  
6-10. The Divided Locket, D.....1  
6-11. The Battle, D.....1  
6-12. Life's Changing Tide, D.....1  
6-24. Her Convert, D.....1  
6-25. Fighting Blood (Re-issue), D.1  
6-26. The Girl Hater, C.-D. ....1

### Edison

6-23. A Snort of Circumstances, C.1  
6-25. Through Turbulent Waters, D.4  
6-26. The Breaks of the Game, D.1  
6-4. The Test, D.....3  
6-5. A Chip of the Old Block, D.1  
6-9. Up in the Air, C.....1  
6-11. Cohen's Luck, C.....4  
6-12. MacQuade of the Traffic  
Squad, D. ....1

### Essanay

6-24. A Hot Finish, W. C.....1  
6-25. Her Realization, D.....1  
6-26. A Dignified Family, D.....3  
6-9. Dreamy Dad (Lost in the  
Jungle), and Joe Boko (A  
Close Shave), Cartoon, C....Split  
6-10. Sweedie's Finish, C.....1  
6-11. The Wealth of the Poor, W.D.1  
6-12. The Greater Courage, D.....3

### Kalem

6-11. The Haunting Fear, D.....3  
6-12. The Pay Train, D.....1  
6-23. The Vivisectionist, D.....2  
6-25. Honor Thy Father, D.....3  
6-26. In Danger's Path, D.....1

### Lubin

Unsparing Sword," D.....1  
6-8. He's a Bear, C.....1  
6-9. Tap! Tap! Tap! D.....2  
6-10. Courage and the Man, D.....3  
6-11. The Coronet, D.....1  
6-12. Nearly a Prize Fighter C.....1  
6-23. The Life Line, D.....1  
6-24. The Dream Dance, D.....3  
6-25. Her Answer, D.....1  
6-26. Just Like Kids, C.....1

### KNICKERBOCKER

6-9. The Kick-Out, D.....3

### MINA

6-24. The Stolen Case

### Selig

Hearst-Selig News Pictorial  
Issued every Monday and Thursday.  
6-23. The Onion Patch, D.....1  
6-24. Sands of Time, D.....3  
6-26. The Tiger Cub, D.....1  
6-7. The Web of Crime, D.....2  
6-8. Saved by Her Horse, D.....1  
6-9. Willie Goes to Sea, C.....1  
6-10. Pals in Blue, D.....3  
6-12. The Journey's End  
(Animal D.) .....1

### Vitagraph

6-10. Mr. Blink of Bohemia, C.....1  
6-11. Fair, Fat and Saucy, C.....1  
6-12. Four Grains of Rice, D.....2

6-24. An Intercepted Vengeance,  
W.-D. ....1  
6-24. What's Ours, C.-D. ....1  
6-25. Their First Quarrel, C.....1  
6-26. The Silent W. Comedy, 1550  
feet; When We Were Twenty-  
one—Cartoon, 450 feet.....2

## MUTUAL FILM PROGRAM

### American

6-9. The Soul of the Vase, D.....1  
6-21. Peggy Lynn, Burglar, D.....2  
6-23. One Woman's Way, D.....1

### Beauty

6-8. Redemption of the Jasons, D.1  
6-15. The Mollycoddle, C.D.....1  
6-22. A Deal in Diamonds, C.-D. ....1

### Broncho

6-16. His Superficial Wife, D.....2  
6-23. The Shadowgraph Message, D.2  
6-30. The Sea Ghost, D.....2

### DOMINO

6-3. Scales of Justice, D. ....2  
6-10. Strike at Centipede Mine, D. ....2  
6-17. The Soul of Phrya, D.....2  
6-24. Hearts and Swords, D.....2

### Fallstaff, formerly Princess

6-18. Ebenezer Explains, C. and  
Little Herman, C. ....Split  
6-25. The Stolen Anthurium, C.....1

### Kay Bee

6-11. The Pathway from the  
Past, D. ....2  
6-18. The Secret of Lost River, D.2

### Keystone

6-10. A Hash House Fraud, C.....1  
6-12. Nearly a Married Man, C.....1  
6-14. The Cannon Ball, C.....2  
6-21. The Little Teacher, C.....2

### Komic

6-20. Where Breezes Blow, C.....1  
6-27. Beautiful Love, C.....1

### Majestic

6-20. The Woman from Warren's,  
D. ....2  
6-22. The Ash Can, D. ....1  
6-25. The Motor Boat Bandits, C. ....1  
6-27. Children of the Sea, D. ....2

### Mutual Weekly

Issued every Thursday.

### Reliance

6-16. The House Maid, D.....1  
6-19. The Old Clothes Shop, D.....2  
6-21. The Choir Boys, D.....2  
6-23. The Silent Witness, D.....1  
6-26. A Bad Man and Others, D. ....2

### Royal

6-19. Not a Ghost of a Show, C.....1  
6-26. When the House Divided, C. ....1

### Thanhouser

6-15. The Country Girl, D.....2  
6-18. In the Valley, D.....1  
6-20. The Two Cent Mystery, C. ....1  
6-22. Which Shall It Be? D. ....2

6-27. Innocence at Monte Carlo, D. ....1  
6-29. Crossed Wires, D. ....2

## UNITED FILM SERVICE

### Cameo

5-23. Can a Jealous Wife be  
Cured? C. ....1 reel

### Empress

6-9. The Spider, D. ....2  
6-16. The Turning Point, D. ....2

### Features Ideal

6-14. Brand Blotters, D. ....2  
6-21. When the Call Came, D. ....2

### Grandin

6-9. The Spider, D. ....2  
6-23. The Stranger, D. ....2

### Luna

6-17. The Rube Sleep Producer, C. ....1  
6-24. An Accidental Person, C. ....1

### Lariat

6-19. Out of the Silence, D. ....2

### Premier

6-18. Lilly of the Valley, D. ....2  
6-25. When the Tide Turned, D. ....2

### PYRAMID

6-12. Canned Curiosity, C.-D. ....2  
6-26. His Wife's Past, D. ....2

### STARLIGHT

6-17. The Hungry Boarders, C. ....1  
6-24. The Black Statue, C. ....1

### Superba

6-15. The New Photographer, C. ....1  
6-22. The Dime Novel Hero, C. ....1

### United

6-20. Horseshoe Luck, C. ....1  
6-27. Somebody's Baby, C. ....1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

6-13. Across the Footlights, D. ....2  
6-17. The Second Beginning, D. ....1  
6-20. Her Own Blood, W.-D. ....1

### BISON.

6-5. The Smuggler's Lass, D. ....2  
6-12. The Circus Girl's Romance, D.2  
6-19. One Man's Evil, D. ....2

### Gold Seal

6-15. (Adv. 3) "In the Shadows  
of the Pyramids," D. ....2

### Imp

6-14. The Riddle of the Silk  
Stockings, C. ....1  
6-18. The White Terror (Every-  
town), D. ....4

# Film Releases of the Week---Continued

**Joker**  
6-12. When Ignorance Is Bliss, C. ....  
6-14. A Duke for a Day, C. ....  
6-19. At the Bingville Barbecue, C. ....

**Laemmle**

6-13. Little Mr. Fixer, D. ....  
6-16. The Snow Girl, D. ....

**L-Ko**

6-20. Blue Blood and Yellow  
Backs, C. ....

**Nestor**

6-15. On His Wedding Day, C. ....  
6-18. The Downfall of Potts, C. ....

**Powers**

6-17. The Panzer Troupe, Vaud.,  
and The Wizard of the Animals,  
Ed. ....

6-19. Her Mysterious Escort ....

**Rex**

6-10. The Valley of Silent Men, D. ....  
6-15. The Last Act, D. ....  
6-17. Into the Light, D. ....

**Sterling**

5-20. The Battle of Running Bull, C. ....

**Victor**

6-7. A Daughter of the Nile, D. ....  
6-11. Mumps, C. ....  
6-14. The Oyster Dredger, D. ....

**STANDARD NEWSFILM, INC.**  
Are We Ready? ....

**CONTINENTAL FEATURES**

**Majestic**

Ruy Blas.

**Mutual Special**  
Mexican War Pictures.

**New Majestic**

Sapho.

**N. Y. Motion Picture**  
The Battle of Gettysburg.

**R. & M.**

Home, Sweet Home.

**Thanhouser**

Joseph In the Land of Egypt  
Cardinal Richelieu's Ward.  
Dope.

**Cort Film Corporation**

The Melting Pot. ....

**Cosmofotofilm Company**

Two Little Britons (coming) ....  
The Middleman ....  
Brother Officers ....

**FOX FILM CORPORATION**

A Woman's Resurrection. ....  
Wormwood (coming) ....  
The Plunderer (coming) ....  
Wormwood (coming) ....

**ITALA FILM COMPANY**

Cabiria.  
Treasure of the Louzats ....  
Jules Porel—Serpent ....

**GEORGE KLEINE ATTRAC-  
TIONS**

The Woman Who Dared ....  
Who's Who in Society (coming)  
.....

The Commuters (coming) ....  
The Spendthrift ....

**GOTHAM.**

6-1. Man Who Beat Dan Dolan....

**Great Northern Film Company**

The Fight for Fortune. ....  
A Deal with the Devil. ....  
Through the Enemy's Lines. ....  
The Evangelist (W. Psilander) ....

**LIFE PHOTO FILM CORPORA-  
TION**

A Modern Magdalen.  
Strange Conduct of Judge Legarre. ....  
The Unbroken Road. ....

**METRO PICTURES CORPORA-  
TION**

Fighting Bob (coming).  
The Shooting of Dan McGrew (com-  
ing).  
Cora.

**Popular Plays and Players**

Shadows of a Great City.  
Heart of a Painted Woman.

**B. A. Rolfe Photoplay, Inc.**

Satan Sanderson.  
The Cowboy and the Lady.  
The High Road. ....

**Tiffany Films Corporation**

Heart of Maryland. ....

**LADY MACKENZIE FILM CO.**

Big Game Pictures. ....

**MUTUAL MASTER PICTURES**

21. Darkening Trail (N. Y. M. P.) ....  
22. Lonesome Heart (American) ....  
23. Patriot and Spy (Thanhouser) ....  
24. Her Shattered Idol (Majestic) ....  
25. Up from the Depths (Reliance) ....  
26. The Reward (N. Y. Motion) ....

**PARAMOUNT PICTURES**

**Blazon Film Co. Reels**  
3-4. "Rule G." ....

5-17. Betty in Search of a Thrill. ....

**EDISON**

5-6. House of the Lost Court. ....

**Famous Players**

6-7. Dawn of Tomorrow. ....  
6-17. Clarissa. ....

6-21. The Dictator. ....

**FICTION PICTURES, INC.**

The Spanish Jade. ....  
The Taming of Red Butte Western

**Jesse Lasky Company**

5-27. Wild Goose Chase. ....  
6-14. The Arab. ....  
6-28. Chimmie Fadden. ....

**Morosco Photoplay Company**  
4-29. Help Wanted. ....  
6-24. Wild Olive. ....

**F. O. NIELSEN**

Guarding Old Glory. ....  
The Black Envelope. ....

**VITAGRAPH-LUBIN-SELIG-  
ESSANY, INC.**

**Vitagraph**  
6-14. Sins of the Mothers. ....

**Lubin**

6-7. The Sporting Duchess. ....

**Selig**

6-28. The Rosary. ....  
6-21. The White Sister. ....

**WORLD FILM CORPORATION**

Money. ....  
What Happened to Jones. ....  
The Coming of Perpetua. ....  
6-14. Fine Feathers. ....

**California Motion Picture Corp.**

Mignon. ....  
Lily of Poverty Flat (coming). ....  
A Phyllis of the Sierras. ....

**Flaming Films**

The Rival Inventors. ....  
The Book Agent. ....

**Frohman Amusement Corp.**  
5-31. Builder of Bridges. ....

**Lederer**

The Fight. ....  
Special Releases

The Adventures of a Boy Scout. ....  
In the Land of the Head Hunters. ....  
Salambo. ....

**World Comedy Stars**

6-7. Rafferty Stops the War (Celtic). ....  
6-14. The Children of Mike and  
Meyer Elope (Weber & Fields,  
L. & K.) ....  
6-21. Rafferty Stops a Marathon  
Runner (Celtic). ....  
6-28. Mike and Meyer Go Fishing  
(L. & K.) ....

**Brady**

5-3. Woman and Wine. ....  
5-24. The Boss. ....  
6-28. The Face in the Moonlight. ....

**SHUBERT**

6-21. The Moonstone. ....

**PATHE EXCHANGE**

Week of June 7, 1915.

Exploits of Elaine, No. 24, D. ....  
The Japanese Mask, D. ....  
Police Dog, No. 5, Cartoon, Jey-  
poor, the Rose City, Col. Sc.,  
School in New Guinea, Col. Sc.,  
and Picturesque France, Lower  
Brittany, Col. Sc. ....  
When the Lion Roared, C. ....  
Who Pays? No. 9, "For the Com-  
monwealth," D. (Balboa) ....  
Jules Porel—Serpent. ....

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Directing Features for  
B. A. ROLFE

JACK NOBLE  
Directing Features for  
B. A. ROLFE

GEO. H. MELFORD  
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Imp-Universal, Eastern Studios

PHOTOPLAY WEEKLY

April 12, 1929

THE WEEKLY FILM MAGAZINE

Price 5 cents



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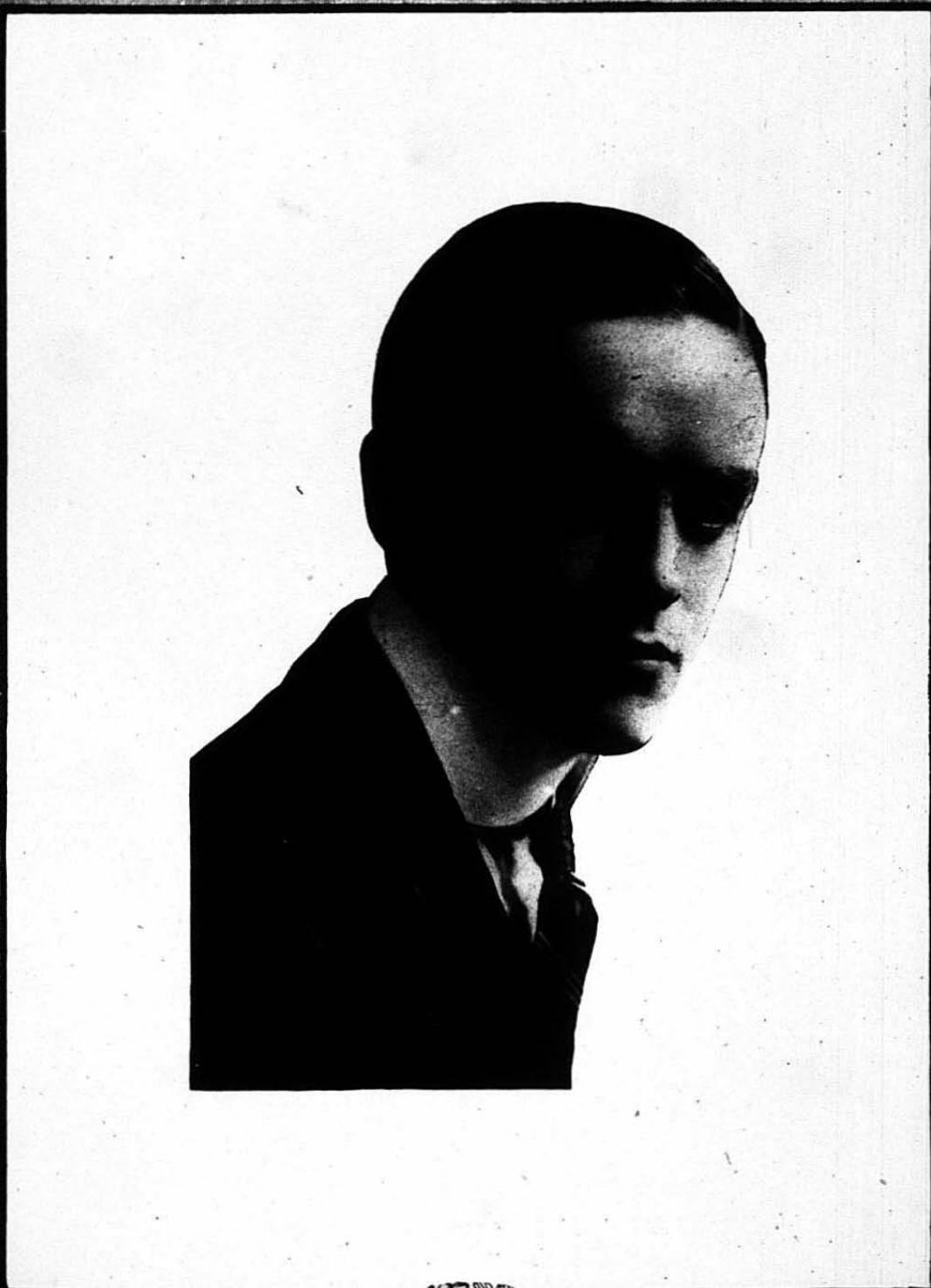
## Announcement

We wish to announce that this Magazine has just started an advertising campaign. We believe that you will agree with us when we say that with this Magazine going into the homes of every Photoplayer in Southern California, it affords the best way to reach the Motion Picture people.

You big business men cannot afford to let an opportunity of this kind pass unnoticed. You know that the Motion Picture trade is the trade that you are seeking. Every line in this Magazine is read by all of the people associated with the Motion Picture Industry.

You must also realize that this industry is the greatest industry in Southern California.

Try a four weeks' advertisement in the Photoplayers' Weekly. We know, and we want you to know, that it will bring you big results. A postal card will bring one of our solicitors to see you. Our rates are lower for size of circulation than any other medium on the coast. Address all communications to Manager Photoplayers' Weekly, room 217, Lissner Building.



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## THE PHOTOPLAYERS WEEKLY

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MISS GLADYS WEBBER, AT BALBOA STUDIO,  
DAUGHTER OF DISTINGUISHED DIPLOMAT

Miss Gladys Webber, who has been a member of the Balboa company's stock for more than five months and who has been very successful considering her experience, is the daughter of one of America's most distinguished diplomats. Her father is the Honorable H. M. Morgan who is now consul at Hamburg, Germany. He was at one time consul at Lucerne and for a long time the American consul in the city of Mexico. He has held many other diplomatic posts and is regarded one of the most reliable and intelligent men in the service. Miss Webber was educated abroad and spent the greater part of her life in the various capitols of Europe, but finally her mother, tiring of foreign atmospheres and longing for her native land, returned to this country with her daughter. Motion pictures attracted Miss Webber and she applied to the Balboa company for a position. She was engaged at once, not on account of her prepossessing appearance, but because she said she desired to begin at the bottom and learn the profession thoroughly. Her culture and her retirement have been splendid aids to her advancement.

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## NO EXPENSE SPARED FOR REALISM.

David Wark Griffith demonstrated recently at his Hollywood studio that no expense is ever spared to obtain the desired effects for his film productions.

For a scene in his present feature production, which, when projected on the screen, will last for a brief period of five seconds, Mr. Griffith filed an order with the building expert employed at his studio for the erection of a brick wall to represent the back portion of an East side dwelling. Six competent bricklayers for five days were actively engaged in the construction of this wall. When completed, it stood eighteen feet in height and thirty feet in width, with four windows, two on the first floor and the same number on the second, and fire escapes extending from them. Two truck loads of bricks were utilized by the bricklayers and the results they achieved met with the hearty approval of Director Griffith.

This is only a slight demonstration of the trouble and expense gone to at the Griffith studio to obtain the desired effects.

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## PEDRO DE CORDOBA NOW A LASKY PLAYER

Pedro De Cordoba, one of the most noted of the younger actors associated with Broadway productions, is the artist most recently added to the list of Lasky players. He is already at the studio in Hollywood, and his first role will be announced in the near future. Mr. De Cordoba was born in this country of mixed Spanish and French parentage. His ability as a romantic actor attracted immediate attention and his professional career began with four years in E. H. Sothern's companies, first playing bits and then roles of importance in Mr. Sothern's Shakespearean repertoire. Moreover, he had the enviable distinction of being one of the leading players at the New theatre, when that institution was under the artistic direction of Winthrop Ames. He has recently played leading roles with such stars as William Faversham and Margaret Anglin.

SELIG CHIMPANZEE SEEKS PLACE ON GLAD  
HAND COMMITTEE GREETING VISITORS.

"Chang, the handshaker," is the latest applicant for a place on one of the various committees that are this year engaged in extending "Sunny California's bounteous hospitality to the throngs crowding into the city from the east. Chang is the wonderful chimpanzee at the Siliz Jungle-Zoo recently opened to the public. He was also a member of the official reception committee that received the visitors to what is claimed to be the largest animal exhibition in the world.

A special house has been erected at the Selig-Zoo for Chang and here all day he is found with his long arm—he has a reach that goes just a little better than Willard's—stretched far out of the cage. One of Chang's best friends is Miss Anna Luther, leading woman with the Selig Polyscope company. She spends all her spare moments with Chang and their visits partake of the nature of real social calls. Chang munches the apple or whatever else she may happen to bring and chatters in between in the wisest sort of a way. Miss Luther, who is a champion tango dancer, vows that she will teach Chang some of the fanciest of the tango steps.

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## MISS NORMAND SHOWS HITCHCOCK'S SPEED

No medals have ever been pinned on Raymond Hitchcock's manly breast for proficiency in equestrian sports, but since he became a member of Mack Sennett's Keystone comedy forces he has not refused to take a chance at anything that has been suggested when the value of a picture has been at stake. So when he was requested to ride an emotional horse in the high with no emergency brake, he bravely mounted and exhibited all the nonchalance of old Colonel Cody himself. But the horse knew the difference, and, taking the bitt in his teeth, he set out to shatter a few records. "Hitchy" did a Tod Sloan crouch and he and his mount disappeared in a cloud of dust.

Miss Mabel Normand, who rides as if she had been born in the saddle, saw the getaway and leaped onto her mount, following in the wake of the runaway. After a half mile chase, she caught up and grasper "Hitchy's" bridle, pulling up his steed and rescuing a panting star from what might have been a serious fall. After changing horses Mr. Hitchcock resumed the scene and all was well. The picture, one of Mr. Sennett's latest two reel features, will soon be released.

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## CHANGES IN LASKY RELEASE DATES

Several changes have been made in the release dates for Lasky productions during the summer months. The schedule for July is now as follows: July 8, Blanche Sweet in "The Clue"; July 12, Charlotte Walker to make her film debut in the picturization of "Kindling," presented by arrangement with E. J. Bowles; July 15, Ima Claire in the picturization of Harold McGrath's romance, "The Puppet Crown," with Carlyle Blackwell as the leading male artist, and July 19, Laura Hope Crews in the Lasky-Belasco picturization of Mr. Belasco's dramatic success, "The Fighting Hope." This is the first time that the Lasky company has ever filled four consecutive release dates for the Paramount Pictures corporation.

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## ORRIN JOHNSON AT INCEVILLE

Orrin Johnson, the estimable Broadway star, has arrived at Inceville and begun work, under the supervision of Thomas H. Ince, in an elaborate screen version of Alexander Dumas' immortal classic, "The Three Musketeers." His presence serves further to illuminate the already brilliant plant of the New York Motion Picture corporation, where such other stellar artists as Julia Dean, Willard Mack, Bessie Barriscale, William S. Hart and Truly Shattuck are also engaged. Mr. Johnson is interpreting the difficult role of D'Artagnan. Under the direction of Charles Swickard, the production is being made a gorgeous work.

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Five hundred men, women and children worked under the direction of Richard Stanton at night recently in some scenes for "The Floating Death." The scenes were made in the water of San Pedro harbor to depict the burning of a vessel at sea.

## Wm. Parsons Annexes Record

### Film Magnate-Comedian Passes High Mark of Leading Men in Correspondence

Step right up, you Jack Kerrigans and you Carlyle Blackwells, and produce your records on correspondence. Your honors are fading; you're slipping; you're slipping. And not only is the man who is beating you out not a handsome leading man, but he has never been in more than three pictures. Yet, springing in a day into film-dom's limelight, sweeping into public favor with a swish that has taken the breath away, one of the first things he has done is to annex a record that has ever been a prize for screen stars to hold—high mark in the number of letters received daily.

Remarkable? Yes—for some one else—but not so remarkable for William Parsons, who is putting National films on the map. For, be it known, "Bill" Parsons, wealthy St. Louis insurance man, who organized the National Film company and became its president, then flitted into fame in a twinkling as a screen comedian, has some acquaintanceship over these United States, and a great many acquaintances have seen fit to write Mr. Parsons to congratulate him on the success of his business venture and on his ability as a comedian.

Mr. Parsons' personal mail last week was large enough to warrant action on the part of Uncle Sam's postal department to broaden the mail service out Santa Monica boulevard and Gower street way. Five hundred and thirty-eight letters from personal friends were received by the film magnate and comedian. There was not a one of the wishy-washy sort, either: no fair maiden wrote to learn whether Mr. Parsons was married. All were from personal friends who wrote kind words in praise of the great success with which Mr. Parsons has jumped into the motion picture game and made National films known almost in a day.

If this letter thing keeps on, Mr. Parsons might interest himself, with profit, in a venture to build his own picture theatres in the larger centers of population, for, with so many friends in every large city, there would be enough to make up entire audiences in each.

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### HORSLEY INVENTIONS SUCCESS.

At a special meeting of the board of directors of the Centaur Film company of Bayonne, N. J., the following officers were elected: David Horsley, president; James Horsley, vice-president; Chester Beecroft, secretary; J. T. R. Proctor, treasurer; George J. Lounsberry, assistant treasurer.

The semi-annual report showed a remarkable advance in business transacted over the previous report. Three new inventions of David Horsley's, viz., the double exposure camera, the Horsley step printer, and the full reel duplex printer with automatic light shift were reported completed. This double exposure camera has already demonstrated its wonderous capabilities and will be used in the production of Mina Films. The Horsley single printer has been in successful operation in the Centaur factory for three months, and the duplex automatic printer will be ready for use at the Centaur in two weeks.

The financial report showed that the assets of the Centaur Film company had more than doubled within the year.

Chester Beecroft was re-appointed general manager.

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### IT'S MARGUERITE MARSH NOW

Marguerite Loveridge, after much serious consideration, has decided to be known in the future as Marguerite Marsh, instead of her erstwhile title, which she adopted for stage purposes. Marguerite Marsh is her family name, she being a sister of the well known Mae Marsh, who appeared in D. W. Griffith's "The Birth of a Nation." Marguerite Marsh, since joining the Reliance and Majestic studio, has played many leading parts, and is a great favorite within studio limits.

## Keystone Forces Celebrate

### Third Anniversary of Concern Is Marked by Happy Gathering at Studio

Marking the third anniversary of the Keystone, a celebration was held at the studio in Edendale on the Fourth of July, when, during the afternoon, Mack Sennett and his forces entertained many notables and lesser lights of Filmdom. Fully 1000 persons enjoyed the event, which will long be remembered by those participating.

Dancing to the "raggy" music of an orchestra of Negroes was the chief diversion, but the program held many other treats. A Spanish dinner, with barbecued meat, was not the least of these, for it gave the opportunity for a toast and rousing cheers for Mr. Sennett. In the Keystone swimming tank, famous Keystone actors and diving girls performed. Roscoe Arbuckle, who engineered the program—much to his credit—"Slim" Somerville and Bobby Dunn—the latter in his street attire—were chief among the fun makers in the water, while



Dinner Scene at Keystone Celebration

Raymond Hitchcock, Ford Sterling, Fred Mace and Charlie Chaplin were conspicuous, and D. W. Griffith seemed to have no aversion to Mr. Hitchcock following him around on the dance floor repeatedly announcing in the best Hitchcock comedy style that the great Griffith was dancing.

Ed Kennedy was the prime mover in a program of boxing bouts, getting into the ring himself with Tom Kennedy, aspirant for the heavyweight championship. "Slim" Somerville and Bobby Dunn "pulled" regular Keystone stuff in their short bout and had the spectators in an uproar. The bout ended only when Mr. Dunn had only remnants of his clothes on his back.

The celebrants were filmed as they danced and were shown the film before departing.

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### MOROSCO ACCEPTS EMERSON PLAY

John Emerson, the prominent producer employed at the Reliance and Majestic studio, has had one of his plays accepted for immediate production by Oliver Morosco, the Los Angeles producing manager. The title given the play by Mr. Emerson is "Step Lively," and it is a farce in three acts. It will be presented for the first time in Los Angeles at the Burbank theatre and later taken to New York for a Broadway opening. Mr. Emerson was co-author of the Charles Frohman success, "The Conspiracy," of which he was also producer and star.

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Otis Turner is busy planning for the arrival of Nat C. Goodwin, whose work he is to direct in the production of a filmization of the French drama, "Business is Business." The script for this production has been arranged by F. McGrew Willis of the Universal's scenario staff.

## Home Life Holds Actress Here

### Louella Maxam Gives Up Position as Mix Leading Woman to Remain Here

Home life in Southern California is so attractive to photoplayers who enjoy it that all find it difficult to give it up when an engagement beckons them to leave. Miss Louella Maxam, one of the best known leading women in screen dramas of western life, refuses to sacrifice her home in Glendale, which is the reason she did not accompany Thomas Mix, the Selig cowboy actor and producer, and his company to Las Vegas, N. M., to the studio built especially for Mr. Mix's activities. Miss Maxam gave up the position she held as the Mix company's leading woman for months, but she says mother and home are worth it, and the talented young woman is considering other offers, that she may remain here and continue the progress which has put her in a high position in Filmdom.

Miss Maxam was identified with Burton King, producer, in the days of the Usona Film company in Glendale. Her fitness to essay parts of the type of the daring and fascinating western woman soon placed her in a higher position in leading roles with the Tom Mix Selig organization. Her advancement was rapid, made so by her absolute lack of fear, horsemanship, and ability to grasp dramatic situations and depict them with keen histrionic worth. Miss Maxam excels in comedy also; is versatile to a degree reached by few photoplay stars, and her love for out-of-door amusements, embracing strenuous athletic activities, rounds out a versatility that gives her high rank as a picture player.

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### BALBOA PLAYER MAKES PROGRESS

Miss Marguerite Nichols, who has been playing ingenue leads for the Balboa company at Long Beach, has been with the company five months and in that time she has made rapid progress. She never had any stage experience, but she takes to motion pictures as naturally as a duck takes to water. Her first experience in an important part was in "The Quality of Forgiveness." She did so well in that play that she was cast for "Creola," an exacting part in "Beulah," the six-reel production in which Henry B. Walthal was starred. In "The Age of Discretion" she interpreted the ingenue role with credit to the play and to herself. Her next part was in "The Witch of the Mountains" which has just been completed. All who has seen her work predict that she has a bright future before her.

#### AGREEMENT OF DISSOLUTION

This agreement, made and entered into at Los Angeles, California, by and between F. J. Schenck, party of the first part, and R. Belmont, party of the second part, witnesseth:

That the partnership heretofore existing between the parties hereto, under the firm name and style of "Illustrated Ads," is hereby terminated and dissolved on the following terms and conditions, to-wit:

The party of the second part hereby sells, transfers and assigns to the party of the first part all his right, title and interest in and to said business and gives and grants unto said party of the first part the right to continue said business under the name "Illustrated Ads."

It is agreed that all bills and debts outstanding against said partnership are paid and settled in full; and it is further agreed that the party of the second part shall not incur any indebtedness in the future in the name of "Illustrated Ads" and shall not be liable for any debts contracted in the future, in said name or by said business, by the party of the first part.

In Witness Whereof, the parties hereunto have hereunto set their hands this 14th day of June, 1915.

F. J. SCHENCK,  
R. BELMONT.



DOUGLAS GERARD,

Who Is With Smalley's Universal Company in Chicago,  
Where Madame Pavlova Is Gaining Her First  
Screen Experience in Universal Production.

♂ ♂ ♂

### MAE MARSH ADDS TO WARDROBE

Mae Marsh, the unusually talented Griffith player, who with Robert Harron, is being featured in the Majestic Mutual Master picture, "Her Shattered Idol," is planning many surprises in costume for her next Mutual feature drama which will be put into production in the near future. Miss Marsh spends on an average of three evenings a week visiting her dressmaker, and together they design novel suits and dresses. She is very particular concerning her wardrobe, and invests a great portion of her salary in keeping it modern. Miss Marsh recently returned from a trip to the San Francisco fair and purchased while there a number of very becoming hats, as well as neat looking footwear.

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### THIRD CUP OF COFFEE FOR BILL HADDOCK

William F. Haddock, motion picture director, popularly known as "Silent Bill," has been elected for the third time to the office of president of the Actors' Society of America. The election was held at the society rooms, 1416 Broadway, New York. Not only is Mr. Haddock the only member of this organization to be elected to its highest office three times, but he has been elected three times consecutively. An occurrence such as this is an excellent demonstration of Mr. Haddock's high standing in his profession. At present he is producing features for the Gotham film company.

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When Kolb and Dill, the musical comedy comedians now playing in Los Angeles, start reminiscences about the "old days" when Charlie Murray, now working under Mack Sennett with the Keystone Film company, was heading his own show, they keep everyone present in the best of humor. One of their tales is of an occasion when Mr. Murray and Mr. Mack were playing an engagement in San Francisco. When Mr. Mack was alone on the stage Mr. Murray turned the bear loose and it required thirty minutes to persuade Mr. Mack to come down from the ladder he climbed after dashing off the stage. Mr. Murray keeps every body cheered up with his continual good humor at the Keystone studios since he has entered pictures.

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Albert W. Hale, who recently joined the producing forces at the Essanay studio, is planning to direct G. M. Anderson in several feature photoplays, which give promise of being of the highest class.

## Peck Resigns Post at Balboa

### Will M. Ritchey Appointed to Assume Full Charge of Scenario Department

Chas. M. Peck, who was vice-president and assistant general manager of the Balboa Amusement Producing company, has resigned his position with this company, and President H. M. Horkheimer announces that Will M. Ritchey has been appointed chief scenario editor with the understanding that he has full charge of the scenario department. Mr. Horkheimer appoints Mr. Ritchey chief scenario editor owing to his tremendous success and ability in having written the original scenarios for the Balboa-Pathe "Who Pays" series.

"The president of the Balboa company fully realizes the ability of Mr. Ritchey and therefore made his decision that he should have a department second to none in the motion picture business, and has placed six of the most capable writers in the United States in his charge," the announcement reads.

"All free lance scripts that are submitted to the company will be purchased or rejected exclusively by Mr. Ritchey. His decision is to be final regarding all changes of scenarios, changes of titles and selection of pieces to be put on the screen, which the management knows will be of the highest type of the photoplay drama."

♂ A ♂

### FRANK DANIELS IN SCREEN COMEDY

Frank Daniels, the inimitable musical comedy comedian, who has made thousands laugh by the comedy he has sent over the footlights, will soon make millions laugh by his appearance in motion pictures. Mr. Daniels will soon be seen on the Vitagraph-Lubin-Selig-Essanay program in "Crooky," a five reel Vitagraph Blue Ribbon picture play.



### AT LIBERTY

MISS RUTH DE VOE,

1014 Santee St., Telephone A-4921.

Brown hair, gray eyes, 5 ft., 5 ins., 135 lbs.

Good in character parts; experience.

♂ A ♂

### MABEL NORMAND'S VACATION

Mabel Normand, featured Keystone star, owns a summer home in Bear Valley, and one of the greatest delights of her life is to take parties of friends on weekend parties. This summer, however, the important parts she is playing in two reel features make it impossible to get away from the studio long enough to make the trip up into the hills, so Miss Normand has engaged a cottage at Santa Monica and motors to and from the beach daily. Merry gatherings at this seaside residence take the place of the hunting and fishing trips that had been planned for the Bear valley visits but the "Queen of the Movies" contemplates enjoying a week or two at her mountain home later in the season.

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### TINCHER BATHING SUIT OUT.

Fay Tincher, the much talked of Komic comedienne, has arranged with a bathing suit manufacturer to distribute the "Fay Tincher bathing suit." These suits will be modeled after the one in which Miss Tincher was attired when awarded first prize at the recent Venice bathing suit parade. Since photographs of Miss Tincher's bathing suit have been circulated, requests galore have been addressed to the Komic star, imploring Miss Tincher to tell them where they can obtain a similar bathing costume. This incident proves that Miss Tincher has a great many admirers, who closely watch for her pictures.

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A picture in which Hale Hamilton, Charlie Murray, Polly Moran, Harry Booker and "Slim" Summerville, as well as a number of others appear will soon be released. Dick Jones, the youngest Keystone director, put the picture on and it is expected to meet with popular favor.

Miss Venice Hayes Kemp, daughter of Frank Hayes of the Keystone forces, was married last week to Edward Chase. Recently Miss Hayes appeared in a picture entitled "Merely a Married Man." There was no chase in it, however.

## Garrick

THEATRE  
Broadway at 8th  
SETH D. PERKINS  
Manager

A New Policy of  
Exclusive First-Run Pictures  
COMMENCING  
MONDAY, JULY 12

### "Fine Feathers"

Featuring

Jeanette Beecher

By Eugene Walters

### ADDED ATTRACTION

Eleventh Episode of

### "The Diamond from the Sky"

Hear the New Wonderful Pipe Organ  
See the New Decorations and  
Improvements

Feel the New Cooling and Ventilating  
System

# Horsley Plant Ready for First Work on Big Productions

**Studio Regarded as Most Completely Equipped in World and High Credit to Master Mind of Pioneer and Genius in Motion Picture Industry**

David Horsley's new studio for the production of the Bostock Animal Players film and such other releases as Mr. Horsley intends to place before the vast army of motion picture fans throughout the world, is about ready for occupancy.

The latest acquisition to the motion picture industry is located in Los Angeles and is said to be the most modern producing plant in the world. Everything in and about the big studio is new, not only in ideas but in design. The point of revolutionizing the animated photograpy industry has reached the pinnacle of perfection in this, the latest work of that master-genius, David Horsley.

The completion of this studio brings to a realization plans that Mr. Horsley has worked on for years. True, the workmanship is not his, but the mind that dominated the architect's design and the contractors' plans as well as the eye that guided the carpenter's tools, the steel structural worker's labor and the entire construction of the vast plant is that of one man, David Horsley, a pioneer in the film game, who has fought for his position at the top, every inch of the way, and who asked no odds of any man. Under the guidance of R. F. Taylor the work has been rapid and sets a record for speed that will stand for a long time in the annals of motion picture studio building.

The studio covers an area of ground 300x350 feet and is situated directly at the rear of Bostock's arena and jungle, which is owned by Mr. Horsley. The studio differs from any other one in many ways. First, there is the arena, 144x144 feet, divided into six sections and now ready for studio work. The outside walls of this arena are twenty feet high. The director and camera man occupy the center and one camera can cover all points of the arena from one setting. The housing for the camera is made of reinforced concrete surrounded by a moat. The actors and actresses as well as the animals work in the open and in case the players have to make a hurried exit, this can be accomplished by aid of the moat, which the animals will not cross.

The arena is octagonal in shape with each section averaging 72 feet across the rear end. The camera is in the center, the stand being enclosed with wire screen mesh which protects the camera. The outer screen of each section is operated by means of counter-balancing weights which permits the camera man to take a panorama of the whole section without interference. The animals enter each section from the rear from a runway which encloses the entire arena. An observation platform is constructed on the top of this runway, permitting a view of the interior of each section. Shrubbery and climbing vines will be planted all over the arena for decorative purposes. A large gate, permitting the larger animals, stage coaches or caravans to pass through, connects one arena with the other and it is therefore possible to make the entire circuit of the six arenas without turning around.

Lying immediately west of this arena are the property rooms of the stage proper, in connection with half the scene dock. The property room is lighted from above by means of wired glass skylights, this being on the east end of the stage, which is 70x140 feet, spanned by sixteen structural steel trusses, which carry the diffusers and canvas roof. This roofing and the diffusers will be operated by means of geared shafting. The floor is double, constructed of the best material, and laid on concrete foundations so far as to do away with all vibration. Adjoining the steel work on the west is the other half of the scene docks, public dressing rooms, lavatories, etc. These rooms are equipped with everything modern, including lockers, dressers and electric lights, and are ventilated from above by sky-lights as well as having openings for plenty of fresh air at either end of the rooms.

The dressing rooms proper—those for the stars or regular members of Mr. Horsley's stock company—are

on the north side of the stage and are twelve in number in addition to the chief director's office. The fronts of these dressing rooms are constructed to represent bungalow fronts, all being of different design, and no two doors or windows are alike. It is a unique and novel idea, for by the simple method of changing one of the beautiful glass bungalow doors, (for they are made to interchange) the directors have a combination of 144 bungalow fronts of different design to use for exterior settings. The interiors of the dressing rooms and offices are artistically decorated and equipped with modern plumbing and hot and cold water. There is an abundance of light. The director's office represents a store front with a plate glass window, and the construction of this portion of the rooms has been arranged so that the exterior may be changed to a corner store front of any description.

In the rear of the dressing rooms are the paint frames and carpenter shop. The scenic department is equipped with two frames of 40 feet each while the carpenter shop is equipped with all modern wood working machinery necessary to turn out the work required for a plant of this magnitude without loss of time.

The laboratory is south of the stage about 100 feet. In the laboratory are two vaults, one for the cameras and the other for film. These vaults are constructed with combination vault doors and air spaced walls with reinforced concrete roof and floors. The vaults are electrically lighted and are 10x20 feet inside measurement.

The laboratory consists of a building 34x95 feet and is one story in height, divided into private offices, general administration offices, chemical room, winding room, developing room, drying room, printing and patching rooms and scenario offices. The equipment for this building is the best money could obtain, even the tanks for the chemical action on the films being of magnasite-chloride reinforced concrete. The floor of the whole structure is of magnasite composition reinforced with a mesh to keep it from checking. This building sets back from Main street 250 feet. A beautiful pergola will be bordered with beautiful shrubbery and grass, as will also be the rest of the grounds, making the new David Horsley studio not only the most practical but the most beautiful plant of its kind in the world.

## ♂ □ ♂ MILLER'S THEATRE.

Margarita Fischer as Samanthy, the orphan, in the delightful multiple reel comedy drama feature "The Lone-some Heart" is the attraction at Miller's for one week beginning Monday. This is a delightful drama of youth and humor, brimming over with the spirit of romance: filled with tingling adventure and threaded by a baffling mystery that holds one spellbound to the very end. Miss Fischer makes the heroine one of youthful innocence and charm that completely wins you to her. Many a good hearty laugh is interwoven through the tale that adds greatly to the pleasure of the story. A capable supporting cast headed by Robyn Adair, Joseph Singleton and others interpret the different roles, and the production is beautifully staged. The added feature on Monday, Tuesday and Wednesday, is the seventh of the interesting serial "The Goddess" and the added attraction on Thursday, Friday, Saturday and Sunday is the third of the new and intensely exciting "Romance of Elaine" whose many followers are now busily engaged in endeavoring to solve the identity of the mysterious Mr. X.

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W. Carey Wonderly, the well known magazine writer, is the author of the one reel Reliance sea coast drama "The Lie", which marks the initial appearance of Adoni Fovieri, the celebrated French actress in Mutual films. Ray Myers is producing "The Lie," with H. B. Harris as the photographer.

## Inceville Features Underway

### Four Stars to Be Seen in Multiple Reel Pictures; Others on Way Here

Under the personal supervision of Thomas H. Ince, the production of four new multiple reel features has been begun at the studios of the New York Motion Picture corporation. They are "The Conqueror," starring Willard Mack; "Matrimony," starring Julia Dean; "The Last Act," starring Bessie Barriscale, and "Redeemed from Bondage," starring Forrest Winant.

"The Conqueror" is a big, forceful story of Wall street, in which Mr. Mack is playing the part of Mark Horn, known as the "wolf of finance." Like all other N. Y. M. P. features, it is an Ince-Sullivan product and presents to the noted actor-playwright-producer unlimited opportunities to score heavily. Its direction is in the hands of Reginald Barker. The latter has just completed the production of "The Iron Strain," in which Dustin Farnum will appear as an Ince star.

In "Matrimony," the Julia Dean vehicle, Mr. Ince is believed to have another masterpiece. This is a virile problem play of the home, in which Miss Dean will have ample chance to exhibit her compelling emotionalism. Scott Sidney, who had charge of "The Painted Soul," the last Barriscale feature made at Inceville, is directing Miss Dean.

"The Last Act," which will present Bessie Barriscale, is a massive production of stage life. It is the narrative of a girl's rise to fame over seemingly insurmountable barriers and gives to Miss Barriscale another acceptable role. This feature is being directed by Walter Edwards.

The fourth multiple-reel subject now in course of production is "Redeemed from Bondage." In this—a cleverly woven detective story—Forrest Winant, the young New York star, whose work on Broadway in the last few years has elicited unstinted praise from the critics, is playing the stellar role. Mr. Winant arrived at Inceville almost simultaneously with Miss Dean and Mr. Mack and went immediately to work before the camera, under the direction of Charles Swickard, who is responsible for the recently-completed productions of "The Toast of Death" and "The City of the Dead."

C. Gardner Sullivan, the gifted and prolific writer of scenarios for the New York Motion Picture corporation, is devoting his attention to the completion of three big feature scripts, which will be used to exploit Katherine Kaelred, Orrin Johnson and Frank Keenan. He is writing "The Winged Idol" for Miss Kaelred, "Blood Will Tell" for Mr. Keenan and "The Three Musketeers," from the book of the same name by Alexander Dumas, for Mr. Johnson. In his work Mr. Sullivan, of course is enjoying the collaboration of Thomas H. Ince, who, as director-general of the N. Y. M. P. producing plant, aids in the composition of every script.

House Peters, the well-known leading man, whose work in a number of Lasky productions has stamped him as an actor of merit, is the latest acquisition to the ranks of the New York Motion Picture corporation. He has just been signed up by Director-General Ince and will arrive at Inceville within a few weeks to begin work as leading man in support of some of the women stars to be presented by the Kessel and Baumann organization. Two other film favorites, who, in addition to Mr. Peters, have been engaged by Producer Ince, are Lola May and Wedgewood Nowell. Both have been seen to advantage in feature productions and will augment the strength of the already formidable forces at Inceville.



MISS MABEL VAN BUREN

Miss Mabel Van Buren, former Lasky star, narrowly escaped serious injury Tuesday when a large motor car driven by a woman, struck her roadster. Neither Miss Van Buren nor her companion, Miss Jane Rarwell, was seriously hurt, although the car was knocked about fifty feet onto the curbing on Washington street and almost totally wrecked. The occupants suffered only slight bruises.

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### MAUDE ON MUTUAL PROGRAM AGAIN

Arthur Maude, the young English actor, formerly leading man for Constance Crawley, will soon be seen again on the Mutual program of regular releases in "The Hammer," an absorbing detective story just completed at the studios of the New York Motion Picture corporation, under the direction of Richard Stanton. Mr. Maude has been appearing so frequently in Mutual Master pictures that he has not had time to work in the two reel offerings. He has won success by his performances in "The Devil," "The Cup of Life," and "The Reward." In "The Hammer" he plays the part of Dunbar, a detective, who is instrumental in saving a youth from the gallows.

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### THE RITHMETIC DOG.

Harry Spangler, leading juvenile of the Fox Film corporation, has a younger brother who possesses a keen sense of humor. The youngster is an ardent screen fan and takes unusual delight in watching photoplays screened. The other day, as he emerged from the portals of the studio on Jersey City Heights, accompanied by brother Harry, he espied a poor dog with a broken leg, hobbling along on its other three members and holding the wounded member aloof. Suddenly the child exclaimed, "Harry, see the rithmetic dog." He puts down three and carries one.

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Keystone comedies under Mack Sennett, was one of the first camera men in the motion picture business. He took part in the making of "The Great Train Robbery," a picture which was regarded as the height of perfection about a dozen years ago. Mr. Wright is now considered one of the best trick operators in the business, as well as being an accomplished director.

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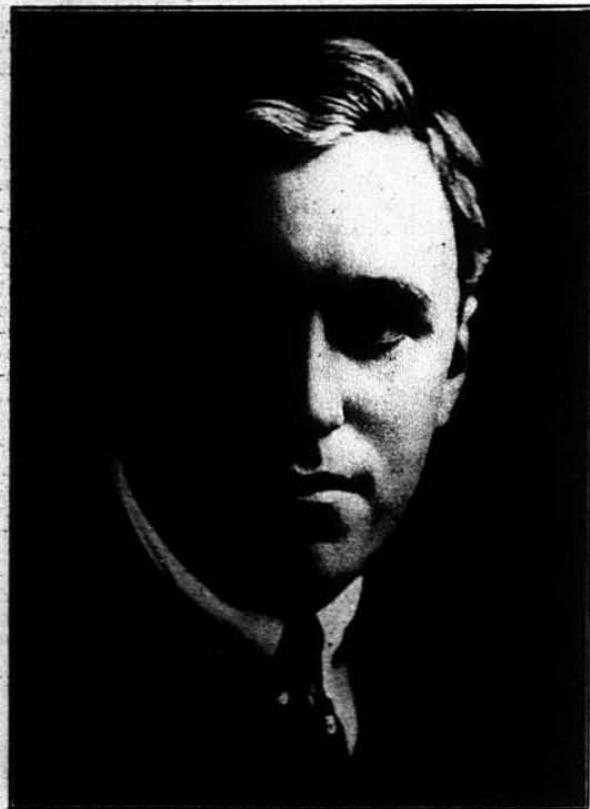
# Sennett, Halted by Balky Auto, Run Down by Interviewer

## Keystone Director in Chief Burns Brain on Altar of Public Amusement, Yet Is Always Strong in Mind and Body; Demand for Comedies Grows

By FRANKLYN POE

Interviewing Mack Sennett, managing director of the Keystone Film company, is somewhat analogous to making a microscopic examination of a locomotive driving rod in action. It can be done but the doer thereof must be courageous, nimble and capable of physical and mental endurance. The fundamental achievement is to solve the problem of finding and retaining Mr. Sennett in the flesh for a time sufficient to allow one to discover the opinions and mental attitudes of Mr. Sennett in the spirit. I charged the gates of the Keystone studio so persistently that I resembled a volley before I came to the full and complete realization of the futility of stalking my prey during working hours. I tried it before eight in the morning. He was out on the road with his trainer and moving at a speed that I was unable to maintain. I sought him at his club after sunset. He was busy consulting with some of his directors in his room.

At last Fate, in a sudden outburst of compassionate regard for me, crossed my path and Mr. Sennett's at a critical and psychological moment; his car had broken down and he sat inactive while his chauffeur contorted in



MACK SENNETT

supine skill beneath. I commiserated hastily and questioned abruptly for the opportunity was not to be lost in the finding.

"What do you think of the future of moving pictures?" I asked after brief preliminaries.

"I am so busy with the effort of keeping up with the pace that is necessary to meet the demands of the present that I find little time for prophecy," he replied, "but in a general way I see no limit to the possibilities of pictures nor to the fondness of the theatergoing public for them."

"Is there as great a demand as ever for comedies?" I ventured.

"Not only as much but more. This is an age of high speed and men and women who used to weep over long novels and four act melodramas find that a laugh taken before and after meals and before retiring keeps the brain and body in better condition for keeping up with the rush of these rushing times than the old time doses of literary and theatrical weeps. Pictures offer the best opportunity for snatching a laugh on the run, hence the increasing demand for comedy pictures. This is not theory—I am working harder than I ever did in my life and I am keyed up to the last notch every day in order to keep up the supply of Keystone comedies abreast with the demand."

To thoroughly appreciate the seriousness of this statement let it be known that every Keystone picture that is placed upon the market bears the personal touch of the master—Mack Sennett. For years this man has burned his brain upon the altar of public amusement. And yet he is mentally fresher and more capable of accomplishment and of a more brilliant quality of apparent spontaneity than ever before. How does he do it?

He trains his mind as well as his body. He does nothing to hurt his health, therefore he retains it. He has no hobbies—he enjoys no amusement for the sake of amusement itself. Every ounce of physical energy, every thought, every moment and every move is focused upon one subject—the origination of new ideas in screen comedy. He keeps his mind in a receptive condition and every event that he sees or of which he hears may be mentally moulded into a humorous screen situation at will. His brain is a mill into the hopper of which commonplace happenings may be dumped and which are ground into the finished product—comedy stories ready for the director to convert into film. There are many who envy Mack Sennett his place at the top of the ladder of photoplay fame, but how many are there who would barter body and brain for the laurel wreath of achievement as he has done and is doing?

A quiet dinner with a friend is to Mr. Sennett an occasion that may bring forth a topic of conversation laden with eventual comedy possibilities. A motor ride; a plunge in the surf; a wedding; an evening at the theater; a ball game; a funeral—all are grist for the comedy mill that grinds beneath that thatch of iron-grey hair. His serious, almost tragic visage suddenly lights up, breaks into a smile and then "fades into" the mask of Comus—and a few weeks later several million theatergoers throughout the world shake with laughter at the final result.

"What is your idea of the censorship of films?" I questioned as the engine of the disabled car began to show signs of life.

"I believe absolutely in sane censorship of pictures. The National Board of Censors is an intelligent and capable body of men and I have never known an instance when they have given an unfair or in any way biased decision. There have been and are many instances of local boards throughout the country that have done very ridiculous things. In a general way, however, I believe that censorship is necessary and productive of good results."

The motor purred and the chauffeur climbed into his usual place—the mechanician's seat.

"Good bye—glad to have met you—why haven't you been out to the studio to see me—come out some time," called Mr. Sennett as the car leaped from its place. I smiled grimly as I thought of the hours I had spent in trying to interview him at the studio but I was happy, for the deed was done.

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Glen Cavender distinguished himself while working in a Keystone two-reel comedy under the direction of Mack Sennett. In a thrilling scene with Miss Mabel Normand he leaped from the top of an automobile, moving at the rate of forty miles an hour, to the back of a horse upon which Miss Normand was riding.

## Three Picture Theatres in One

### Six Powers' Projecting Machines Installed in Grand Central Palace, New York

New York—The Grand Central Palace in New York city has been converted into three motion picture theatres and so far as arrangement and comfort devices are concerned, these theatres are beyond any like amusement resorts in the world. The palace is known as one of the largest convention halls in this country and when it was decided to turn this immense place into a series of motion picture theatres, six of the latest Powers' motion picture projecting machines were installed, and it is a matter of some note that this is the largest installation of this kind of machinery ever made under one roof. Of these six machines four project the pictures from the rear of the screen and the other two from the front. The hall is lighted at all times and the pictures stand out with the greatest definition and clearness. Will C. Smith, recognized as one of the greatest experts in this country on anything pertaining to projecting of pictures, had entire charge of the installation of these machines and he is receiving congratulations of the moving picture trade on his wonderful success. This is one of the oddest theatres in the world, inasmuch as in all three theatres there are different pictures and one may wander from one to another at will without extra charge. From time to time, there are receptions held by noted film stars and at these receptions one may have the opportunity of meeting and conversing with his favorite screen hero or heroine.

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### DE GRASSE AIDS POOR

Sam De Grasse, despite the fact that he plays villain parts, such, for an example, as the Chinese servant in the Reliance Mutual Master Picture, "A Man and His Mate," is somewhat of a good Samaritan. Mr. De Grasse often goes into the Los Angeles slum districts and offers financial assistance to those in need. He has often aided poverty stricken families. He finds more enjoyment in doing this work than any other diversion conceivable.

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### FRED HORNBY MAKES RECORD

Out at the National studio they are claiming a record in production for Director Fred Hornby, who is regarded so highly by his associates and players. Starting last week Tuesday, he finished a two-reel comedy Saturday, which is said to be the shortest time in which a similar production has been filmed. The name of the story is "Broke," and it features William Parsons and Russ Powell, who are left on a prison island wearing the ball and chain.

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### FRED MACE PICTURES SOON

Fred Mace, one of the original members of the Keystone Film company, who recently returned to the management of Mack Sennett, started working on the day that he arrived at the studio in Edendale, and will soon be seen in a two reel feature. Mr. Mace has lost nothing in point of cleverness during his absence from the Keystone and the enormous salary that he is now receiving is sufficient evidence of his value in Keystone comedies.

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FRANK BORZAGE,  
Clever Juvenile at Inceville.

Rarely has Frank Borzage, the young Ince player, been seen in the role of a heavy. It is usually as a dashing, stylish leading man that screen fans of the country have seen him. Yet he can play a "heavy" part and play it well. This is demonstrated to a nicety in "Tools of Providence." Mr. Borzage plays the part of "Ace" Farrell, a gambler, and invests the role with a great power of fascination.

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# Oldest Vitagraph Star Talks of Screen Barnstorming

**In Early Days Those Actors Who Would "Stoop to Go in Pictures" Were Forced to Be Painters, Carpenters and Property Men as Well as Thespians**

WILLIAM (BILL) SHEA, is, in point of service, the oldest of the Vitagraph players now in harness and began his moving picture career twelve years ago. This was before the Vitagraph company built its magnificent studios at Flatbush, when the motion picture business was in more or less of a chaotic state. Bill was hired as an actor, but, before the day's work was finished, he had been painter, property man, messenger, electrician, carpenter and general utility man as well.

When the Vitagraph company decided to build at Flatbush, it placed Bill in the center of a plot of ground and built around him. This was nine years ago, and Bill had been a Vitagraph moving picture actor for three years. In those days Bill was the big star of the Vitagraph company and a firm believer in the big future of this form of entertainment. They were strenuous days, too, as screen artists were asked to do innumerable odd jobs and run errands before and after they faced the camera.

As Bill tells the story: When I first went into the moving picture game, besides posing and doing other odd jobs, I tramped up and down Broadway for many an hour with the thermometer at 102 degrees in the shade, begging actors to allow the Vitagraph company to hand them a five dollar bill for a few hours work. One in twenty would accept, but every last one of them would "touch" me for twenty-five or fifty cents to tide them over until the next day. Then, perhaps they would show up for work and perhaps not—more often not—as they knew I always had money and gambled on the chance of my being touchable again, when I wanted actors.

Before the Flatbush studio was built all pictures were taken on the roof of the Morton building, 116 Nassau street, New York City, the original home of the Vitagraph. After the building of the Flatbush studio, interior scenes were taken at the Nassau street address and exterior scenes at Flatbush. In a picture that had both interior and exterior scenes, it was a case of collecting all necessary wardrobe and props and moving to Flatbush. It must have been a sight to see fifteen or twenty people get off a train, some carrying bundles and boxes, with a sword or spear sticking out, a little bit of a fellow struggling along with a big suit of armor, and various other bulky properties distributed among the members of the party, but it was part of the game. Very few of the actors kicked, and the populace became used to seeing us doing all kinds of stunts.

The first big picture taken at Flatbush was "Julius Caesar" and I played first citizen, and led with the "shouts." During the taking of this picture a dog spoiled two hundred feet of film by walking into the scene during Anthony's oration. "Julius Caesar" was also the means of my getting a raise in salary, because of money I saved the firm. I was sent to town for 100 pair of brown tights, with instructions to get them in a hurry. Unable to locate more than seven pair, I conceived the idea of using brown paint. This saved the firm about \$60, but lost the services of a number of actors who had been inveigled into using the paint on their limbs in lieu of tights.

Moving picture actors were scarce in those days and many a time I doubted, several times in the same picture. "The Servant Girl Problem" is one I call to mind in which I played five different parts, three separate and distinct old maids and two character parts, a Jew and a Dutchman, and when the picture was finished it reminded me of a performance of a typical old-fashioned ten, twenty, and thirty repertoire company—all action and no sense. "The Life of Washington" was another early picture in which I played fifteen parts, and in one scene—"At Valley Forge"—I was compelled to die twice. This picture is still being shown.

In those early days there were no regularly equipped studios; only two rooms with no place to keep wardrobe or properties. If any special "prop" or scene was wanted, the actors were called on to make it. Frequently, when a picture was to be filmed, actors in cos-

tume came from all directions, some with hammers, some with saws, others with paint brushes or any tool they happened to be using at the time. In the picture "Romeo and Juliet" the balcony scene was forgotten until the last minute, and the actor who was playing Romeo had to build his own balcony. Even the office was stripped of all loose articles that could be used for "props." On one occasion a director had the safe moved to the "studio" and very important papers could not be obtained until the scene being filmed was over. Properties and furniture that could not be made were borrowed from neighbors.

There were two very important items that used to worry us—dressing rooms and lunch. The men, when they had to make a change, used to get in a corner and have three or four actors stand in front of them. These were called "living dressing rooms." The women were compelled to change in some convenient house. Lunch was the vital issue. The only place where we could get anything to eat was run by a woman, who, after three months' profitable business, married and closed up shop. Arrangements were then made to bring the lunch in hampers from New York. A couple of boards on horses served as a table, and the sandwiches, pie, cake and other eatables were spread out so as to be within easy reach. Women first, was the rule, but the first woman to reach for a sandwich sounded the signal for a six o'clock rush and the modest ones got—nothing.

Most of the famous screen artists and directors of the present day began their careers with the Vitagraph company. Among the famous names are Paul Panzer, Mary Fuller, Florence Lawrence, G. M. Anderson, William Phillips, Charles Kent, Maurice Costello, Kate Price, the late John Bunny and many others, a number of whom are still with the firm. John Bunny was among the first of the regular actors to capitulate to the lure of the movies. He played woman parts, and it was as a "Biddy" in "Queen for a Night" that the firm first noticed a fat man could "get over." After the picture was shown people all over the country began writing in, wanting to know the name of the fat man. From that time on, Bunny's advancement was rapid. Charles Kent was another of the early Vitagraph actors and a great worker, although in those days he took moving pictures more as a joke than a reality. After a particularly hard day's labor in which he worked all over the place he was heard to remark, "I'd hate to make my living at this business." He is still making his living at it, but is not working so hard as when he broke into the game.

As there were no stock companies in those days, the people were paid every night. Five dollars a day was the usual amount paid, except in special instances where an actor was called on to play a particularly hard part, or some part that required special qualifications: then, as high as \$25 was paid, but this did not occur often. From two to three dollars extra was made when chases were put on or some extra stunt was pulled off and it was usually a case of fight among the actors to be among the ones to jump into the water, over a cliff or off a building, etc., so as to be able to put their names down for the extra money.

When I first went into the moving picture game, the pictures looked like a series of athletic scenes; simply motion—running, jumping, tumbling, with rapid movement of hands, arms and legs—nothing that portrayed the human passion. Now, it is poetry in every movement—expression, which tells a story of what is taking place in the human heart: the depiction of love, hate, revenge, malice, joy—all thrillingly shown on the screen.

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Rumor has it that Lynn Reynolds, who has been doing some special work for the *Animated Weekly*, is to be put in charge of the Rex company of Robert Leonard when Mr. Leonard begins directing the work of Julia Dean in "Renunciation."

# Word Close-ups of Activities at all Studios

## And Personal Notes from Publicity Purveyors

### MUTUAL NOTES.

A. D. Sears is an amusing monologuist. He often entertains the players between the filming of scenes at the Reliance-Majestic studio. Mr. Sears is gifted as a humorist, for all of his monologue usually contain original material.

F. A. Turner, the Griffith character man, holds the distinction of appearing in every feature photodrama that was personally produced by D. W. Griffith. Mr. Turner has also portrayed prominent parts in Reliance and Majestic Mutual Master pictures, and in D. W. Griffith's present production, "The Mother and the Law," Mr. Turner plays a momentous part.

Wilfred Lucas, who was engaged specially to play opposite Lillian Gish in the Majestic feature, "Soul's Triumphant," halted the acceptance of a director's engagement in New York to remain in Los Angeles, that he might comply with D. W. Griffith's request to play the part. Mr. Lucas is the exact type for the part, in addition to being an excellent actor. At one time, a few years ago, when Mr. Lucas was with the Biograph company, he was the only recognized leading man appearing in motion pictures. In those days very few real actors were engaged in motion picture work. Mr. Lucas appeared in the majority of the old Biograph pictures that were directed by D. W. Griffith.

Joseph Belmont and Ray Myers have resumed activities as film producers at the Reliance and Majestic studios.

"Your studio environments are very elevating," was the statement made by Rev. Roslent of the Mt. Hollywood Congregational church to a member of the Reliance-Majestic studio during his recent visit to the Mutual studio. Rev. Mr. Roslent, on the invitation of Emmett Rice, who is Edward "Komic" Dillon's technical director, spent a good part of an afternoon at the Mutual studio and talked with many of the principal players.

Signe Auen's cute dimple is one of the many personal attractions she possesses. Miss Auen is always stylishly dressed. She knows well how to wear clothes, which is an art in itself.

Francelia Billington, in addition to being an exceptionally clever Reliance actress, is proficient as a stenographer. Miss Billington has been practicing typewriting for the last month that she might be able to answer promptly the many letters she receives from admirers. She has a typewriter stationed in her neatly arranged dressing room and between scenes pounds it vigorously.

Olga Gray is a temperamental person and she attributes it to heredity. Her mother, who was a wonderful musician, and her father an artist of reputation, were temperamental, and the Reliance-Majestic player is of the same nature. However, she is endeavoring to master her temperament and trust soon to rid herself of it.

Sam De Grasse is a great admirer of the poetical works of Robert W. Service. On his dressing room shelf are handsomely bound volumes of the Alaskan poet's work, and the Reliance-Majestic studio players often borrow them. Mr. De Grasse has traveled extensively and is consequently well informed of conditions the country over.

Speaking of a large wardrobe, some one should take a peep into Robert Harron's dressing room at the Griffith-Mutual studio. By actual count, Mr. Harron is the owner of eighty-four hats, styles ranging from the Clansman period to the present. The same might apply to shoes and all forms of wearing apparel. Mr. Harron is prepared to costume most any character conceivable.

Gregory S. Allen, at the Reliance and Majestic studio,

is attracting a good deal of attention with the miniature boat he is constructing, using the Hand V-boat as a model. Mr. Allen at every opportunity engages himself in some form of construction, his name being well known as a sculptor.

Mae Marsh, popular in all civilized sections of the world, wherever motion pictures are exhibited, is devoted to her cute niece, Betty, who appears in the Majestic "kid" stories. Betty and her aunt go to ice cream parlors and picture shows together and profess to have the most enjoyable times in each other's company. Miss Marsh, although quite a grown-up, thoroughly enjoys playing hide and seek with cunning Betty, and also to romp around with her in the grass.

Howard Gaye, the Reliance-Majestic player, is a man of distinction in England. Previous to his theatrical debut, which was five years ago, he was secretary to his cousin in parliament, who was at that time representative of West Leeds. Two years later he became a special article writer for the London Daily News, which is the liberal organ of the English Parliament. His cousin, Walter Runciman, is at the present time president of the board of trade, and has written Mr. Gaye several times, urging him to return to England and assist him in his duties.

Larry Peyton, well known in film acting circles, played in the Reliance picture, "The Americano," directed by John Emerson.

Vera Lewis of the Reliance and Majestic studio has two pets with which she would not think of parting for a world of money. One of her pets is a gray Maltese cat and the other a prettily marked dog, which is of a King Charles breed. She purchased the dog in Hartford, Conn., five years ago, while playing in a vaudeville act, in which she and her husband, Ralph Lewis, were the featured players. Her Maltese cat was presented to Miss Lewis three years ago by a New York artist, who was leaving for abroad and was unable to take the expensive cat with him.

Cora Drew, who enacts character parts in Reliance-Majestic pictures, has received from an admirer a pair of amethyst earrings and a beautiful amethyst ring. The gift came by means of a messenger and was neatly packed in a beautiful odd shaped purple Japanese box.

Frank Darien, the Komic player, has made his debut in Los Angeles society circles. He was a recent guest at a musicale given by Mr. and Mrs. J. Farwell Edeson. The latter is directly responsible for the passing of the eight-hour working law for women in Los Angeles. It is at this home that such celebrities as Madame Schuman Heink, Enrico Caruso and Mary Garden are entertained when playing in Los Angeles.

Miss Mary Alden, whose characterization of the mulatto in D. W. Griffith's success, "The Birth of a Nation," is causing her name to become well known, has benefited greatly as the result of her recent vacation. The clever Griffith actress spent the greater part of her vacation at a California beach and touring the California hills in her racing motor car.

Gladys Brockwell, the talented emotional actress who appears in photoplays produced at the Reliance-Majestic studio, greatly impressed those who witnessed her performance in the Reliance Mutual Master picture, "Up From the Depths," and demonstrated that she is well qualified to have her name classed with those of filmdom's best players. Miss Brockwell has been engaged in motion picture work comparatively a short time.

Irene Hunt, the prominent Reliance player, recently entertained at the Reliance and Majestic studio the well known Maud Allan, who first became famous in England

# Happenings in Filmland in Producing Latest Photoplays

for her Grecian dances and later repeated her foreign success in the United States. Miss Allan watched Miss Hunt enact a number of dramatic scenes that will be inserted in the one reel subject, "Billie's Rescue."

Tod Browning, who was recently injured in an automobile accident, is improving in health and soon will be well enough to resume his work as director at the Reliance and Majestic studio. Mr. Browning still occupies his private room at the California hospital, where he is visited by his many studio friends. George Seigmund, who also figure in the same accident, is recovering rapidly and he has visited the studio several times the last week.

"Big Jim's Heart," a melodram of Western life, is Director John B. O'Brien's present effort at the Majestic Hollywood studio. Producer O'Brien recently completed the filmization of "Soul's Triumphant," a four part human interest theme that rings true to life. The moment-out parts were enacted by Lillian Gish, Wilfred Lucas, Louise Hamilton and Sottiswoode Aitken.

Francis Grandon has returned from his vacation trip to New York, and is preparing for the filming of a multiple reel subject at the Reliance and Majestic studio. Director Grandon was absent from the Hollywood studio for about four weeks.

Billie West, the slender, dark-haired Reliance actress, has been doing some excellent work in late Reliance pictures under the direction of Francis Powers.

Chester Withey of the Komic company, of which Edward Dillon is the producer, is entertaining his sister, Miss Margaret Withey, who is spending her vacation in California. Miss Withey is a recent graduate of the Simon's University of Boston, and for the last year has been a teacher of domestic science in a New England private girls' school.

Eagle Eye, the Reliance Indian player, enjoys telling of the time he was penniless at Gallup, New Mexico, about five years ago. He soon conceived the idea of dressing himself in a primitive Indian's costume and charging the tourists ten cents for each picture they took of him. In little time Eagle Eye had earned adequate money to take him to his native town, where a well-paying position was awaiting him. Eagle Eye spends his leisure moments to great advantage by reading choice literature. He and Dark Cloud, who is also a prominent Reliance Indian player, are staunch friends.

Producer Paul Powell, who is filming the two reel Majestic comedy drama, "Victorine," engaged an honest-to-goodness circus tent show to appear as atmosphere in his circus romance picture. Dorothy Gish characterizes the part of the "side kick" of the champion knife thrower and becomes infatuated with the "Angel" of the show.

The picturesque Pacific ocean shores are serving as the background for scenes in the Reliance sea coast drama, "The Bride of the Sea," being produced by Director Francis Powers. The principals in the cast include "Billie" West, George Beranger, Frank Bennett, Lucille Younge and Olive Adair.

The Majestic Juvenile company is moving on in great style. Under the direction of S. A. and C. M. Franklin, some unusual results are being displayed by the diminutive set of players. Little George Stone is the leading man, Carmen De Rue the leading woman, and Violet Radcliffe dons a male garb and plays the cruel hearted villain. Betty Marsh, Francis Carpenter, Buelah and Thelma Burns are also members of the Majestic Juvenile company.

Signe Auen, the pretty Reliance and Majestic actress, for a scene in the two reel Majestic picture, "The Weaver," dons a bathing suit and looks striking as a

beach girl. Miss Auen has a fortunate faculty of looking well in whatever costume she may be attired in. She possesses an attractive smile and a striking personality, which is proving to be a great asset to her in her work.

Robert Harron, the talented Griffith player, although of youthful years, has a reputation that might well satisfy many men of mature age and experience. Mr. Harron holds the distinction of being prominently cast in every D. W. Griffith feature issued to date.

Mae Marsh, who has been acknowledged by able critics to be without an equal as a film actress, is in receipt of many congratulatory letters, in which her excellent performance in the Majestic Mutual Master Picture, "Her Shattered Idol," is discussed.

Arthur Jackley, in his familiar character of the "sheriff," makes his latest appearance in the one reel Reliance photodrama "The Silent Witness." A camera that photographs a robbery, which the hero is suspected of having committed, plays an important part, and it is this situation that forms the basis of the title.

## INCEVILLE NOTES.

Nearly a half of the main stage at the Kay-Bee, Broncho and Domino studios was used recently for some courtroom scenes in "The Pathway from the Past," a thrilling two reel crook story released by the New York Motion Picture corporation as a part of the Mutual program. The scenes represent the trial of Jim Kane and other gangsters on a charge of robbery and a fierce fight between the leader of the gang and Spider Lewis, a traitor. The set was an exact replica of New York's Jefferson Market court.

How a young illustrator falls a victim of circumstantial evidence and how he is exonerated through the efforts of a detective, employed by the girl he loves, forms the basis of "The Hammer," a thrilling two reel production soon to be released by the New York Motion Picture corporation on the Mutual program. The production has just been completed at the Santa Monica studios of the company under the direction of Richard Stanton and embraces in its cast Frank Borzage, Margaret Gibson, Arthur Maude, J. P. Lockney, J. J. Dowling and Leona Hutton. The scenario was by J. G. Hawks and Thomas H. Ince.

The Morosco theatre in Los Angeles lent itself to motion picture production recently when it was used by Producer Thomas H. Ince and his director, Walter Edwards, for a number of scenes in "The Last Act," the feature in which Bessie Barriscale is appearing. The big playhouse conforms to that described in C. Gardner Sullivan's scenario and, for the asking, it was thrown open to Mr. Ince and his forces. Fully four hundred persons took part in the scenes, which were made at night and it was long after midnight before the six cameras, used, on the job, were packed away.

A magnificent hand-carved panel—the measurements of which are 12 by 6 feet—is being made by Paul Martini, the Inceville sculptor, for use in "The Conqueror," the current feature in which Willard Mack is starring at the N. Y. M. P. studios. The panel will be installed in the wall of a drawing room set—one of the most elaborate that has ever been built by the N. Y. M. P. company. "The Conqueror" is a story of Wall street, and its principal character, played by Mr. Mack, is a man of great wealth. Therefore, Producer Ince is taking pains to get rich atmosphere, even into his details.

Richard Stanton is putting on a strong story of a prize-fighter's experiences in the west, at Inceville. It is entitled "The Golden Trail" and is the work of Thomas H. Ince. M. Stanton is playing the lead and his supporting cast includes Margaret Gibson, J. P. Lockney and Robert Cortman.

# Personals and Brief Stories of New Productions

Building operations continue to progress at the Inceville studios of the New York Motion Picture corporation. The new stage, which will measure 120 by 120 feet, is nearing completion, and while hammers and saws are working industriously to that end, more carpenters are erecting another set of dressing rooms. These, it is expected, will relieve the congestion and give greater comfort to all the Inceville employees. The construction work is being done under the supervision of Stage manager Tom Brierly, to whose genius as a builder may be attributed the many beautiful "sets" that have distinguished the Ince productions.

Frank Borzage, Jack Nelson, Jerome Storm, Arthur Maude, J. Barney Sherry, Alfred Hollingsworth and Roy Laidlaw are the latest Inceville celebrities who have become automobile owners. Mr. Maude "started the ball a-rollin'." He purchased a racer. The odor of gasoline was so prevalent that Mr. Hollingsworth, who is one of Mr. Ince's best character men, invested in a "conservative" car. Mr. Laidlaw followed suit, then came Mr. Sherry with a high underslung machine. The contagion spread to the quarters of the juveniles and Messrs Borzage, Nelson and Storm each purchased. The press agent and the office boy are about the only Incevillians now who ride in street cars.

With each successive appearance on the screen, Walter Edwards' splendid delineation of a crook seems to become more forceful. The noted character actor, who is now appearing in the Kay-Bee, Broncho and Domino productions under the management of Thomas H. Ince, ever is gaining new admirers among the photoplay fans of the country. His next appearance will be in the role of Blackwell, a despicable type of underworld habitue in "The Shadowgraph Message," in which he will be co-starred with Howard Hickman. The story is one of many thrills and has a climax that is startling.

Some remarkable specimens of photography re-photographed are incorporated into "The Shadowgraph Message." The climax of the story is obtained when a mute saves his employer from the gun of a burglar by flashing a warning through a projecting machine. Great preparations were made to film these highly difficult scenes but the result on the screen is a splendid picture of the stereopticon views.

Lewis J. Cody, who recently forsook the legitimate stage with which he was identified for many years as a star, will make his debut under the banner of the New York Motion Picture corporation, soon in "The Floating Death," a gripping melodrama of the sea to be released as a part of the Mutual program. Mr. Cody plays the part of Bruce Graham, United States district attorney, who finds himself confronted with the problem of indicting his own brother for criminal negligence. His performance on the screen is said to lack none of the fine qualities that made him well-liked on the speaking stage.

With "The Beckoning Flame" finished, Director Swickard is engaged in filming two more big spectacular productions whose scenes are laid in East India. Mr. Swickard has been so supremely successful in his efforts to produce Oriental "stuff" that Producer Ince has entrusted him with the task of filming "The Toast of Death" and "The City of the Dead." Because of the similarity of settings required in these features, both will be produced at the same time.

"His Mother's Portrait" is the title of an intensely interesting story being filmed under the direction of Howard Hickman, who, having finished his work as co-star with Clara Williams in "The Man from Oregon," a feature, has been added to the list of directors. Frank Borzage, Lewis J. Cody and Margaret Gibson head the cast.

A picturization of William S. Hart's famous poem, "Pinto Ben," is being made at Inceville. "Pinto Ben"

deals with the love of a western cow-pony for its master, and the stanzas of the poem will be used as the subtitles. Mr. Hart is staging the first few scenes in and about the Inceville corral but will journey all the way to Oceanside to obtain the big cattle scenes.

Richard Stanton is putting on a mysterious detective story. It is entitled "The Hammer" and has to do with the exoneration of a young illustrator, who is suspected of being guilty of a crime he did not commit. The scenario is by J. G. Hawks.

## UNIVERSAL NOTES

Phillips Smalley and Lois Weber, with an entire producing company, have left the Universal City studios for Chicago, where they are to stage an eight reel feature production featuring Ana Pavlova. Douglas Gerrard has been cast for the role opposite the dancer with Rupert Julian, Edna Maisen and Betty Schade playing the other principal parts. "The Dumb Girl of Portici" is the title of the story.

The officials at Universal City are anxiously awaiting the arrival of Nat C. Goodwin, who is soon to start work at the Universal western studios in the stellar role of "Business Is Business." F. McGrew Willis of the scenario staff has completed the scenario adaptation and everything is in-readiness for the start on the arrival of Mr. Goodwin. Otis Turner, at present directing Hobart Bosworth, will act as director of the stage favorite.

Dorothy Bebb, contestant from Calgary, Alberta, Canada, in the recently held Universal beauty contest, has returned to Universal City from the north for the purposes of entering the picture game. Miss Bebb's first appearance on the screen will be in Otis Turner's production of Joseph Medill Paterson's novel, "A Little Brother of the Rich."

Clarence Badger, one of the oldest Universal's employees, has been placed in charge of a second Joker comedy company. For more than a year Mr. Badger has been acting as special scenario writer for the Curtis Joker comedy company at the Universal's western studios.

Elaine Stern, member of the Universal's eastern scenario staff and winner of the recently held scenario contest of the New York Sun, has arrived to confer with President Carl Laemmle and others of the company officials regarding scenarios for soon-to-be-produced features. Miss Stern is to remain here only a short time.

Marie Tempest, too well known in theatrical circles to require any word of introduction at this time, has arrived to appear before the camera in the production of a four reel Nestor comedy feature entitled "Mrs. Plum's Pudding." The production will be directed by Al E. Christie with Miss Tempest supported by the regular all-star Nestor cast comprised of Lee Moran, Eddie Lyons, Billie Rhodes and W. Graham Brown.

Harvey Gates of the Universal western scenario staff is congratulating himself and is being congratulated by others on the safe arrival at his house of an eight and one-half pound girl.

Tom Walsh, one of the best known of the Universal's players, has been transferred to the position of assistant to William Worthington in his direction of Herbert Rawlinson and Miss Anna Little.

M. Gourgeoise, one of the best known animal trainers in the United States, has recently joined the forces of the Universal company to train animals of the zoo.

Lynn Reynolds, assistant to Burton King during the production of "Under the Crescent" serial, and later assistant director with the Clark-Gauntier company, has been raised to the post of director to handle some extra work which the Universal company is preparing for the Animated Weekly. Thus far no mention is being made

## News Notes of Directors and Players at all Studios

as to the nature of the work, the whole being kept a secret by the company to spring on the exchanges at an early date when it is all in readiness.

The Universal Film company is busy with the construction of a complete temporary studio in Chicago to accommodate the Smalleys' company in their production of "The Dumb Girl of Portici" which they are to stage in that city with Anna Pavlova in the stellar role.

"Just Jim," a five reel film written and produced by Oscar A. C. Lund, featuring Harry Carey, has just been produced at the Universal City studios. This is one of the feature films which the Universal, following its recently inaugurated system, will release through its regular program.

With a view to increasing the beauty of the grounds at Universal City, several acres about the administration buildings and between them and the big stage have been plowed and harrowed preparatory to the planting of a lawn.

Henry McRae, former director of the 101 Bison company, was this week made director general of the Universal's Pacific coast producing companies. No announcement has thus far been made regarding the future head of the Bison aggregation.

Robert Leonard is busy preparing for the staging of "Renunciation," a four reel drama by Peter B. Kyne and Julius Furthman, in which Julia Dean, Broadway star, is to be featured. Harry Carey, former Biograph lead, will play opposite Miss Dean.

H. G. Stafford, who during his last two years' service as scenario writer at the Universal plant, has had more than 180,000 feet of stories produced, this week started directing his own company. Mr. Stafford's pictures will be of a semi-educational nature. He will have no regular cast, but will fit a cast to each production.

Watt Rothaker, one of the board of directors of the Universal Film Manufacturing company, arrived this week at the Universal City studios, where he is to spend a week or ten days before returning east.

Three hundred members of the National Editorial association, in convention at Los Angeles, paid an extended visit to Universal City where they were initiated into the mysteries of motion picture production.

Norman Macdonald, former Essanay director at Chicago, is to be given a dramatic company at Universal City where he will produce one and two reelers for the Universal program.

Officials of the Universal Film company have made arrangements with Carter De Haven and wife to appear in several comedy productions, to be staged at Universal City. William C. Dowlan, who has been directing Violet MacMillan, will direct their work. Miss MacMillan has been transferred to the company of Al E. Christie.

Marie Tempest, the well known comedian of the speaking stage, has arrived at the Universal City studios and is busy at work before the camera in the feature role of a four-reel comedy entitled "Mrs. Plum's Pudding," written especially for her by James Dayton and Eddie Lyons. Al E. Christie will direct the production.

### KEYSTONE NOTES

Mack Sennett was the happiest man in Los Angeles on July Fourth. As he gazed upon the throng that attended the monster barbecue and celebration that he gave to the members of the Keystone company and their friends to celebrate the third birthday of the Keystone as well as the anniversary of American independence, he could well be proud of his feat of taking an idea and a handful of people and in three years building a business that stands at the head of its kind. In 1912 one small stage and a small frame building was the material equipment of the Keystone. Now the big studios cover two

whole city blocks and are fitted with the latest appliances for the making of pictures and for the comfort of those engaged in the work. A man possessed of less energy and pertinacity of purpose could never have accomplished so great a thing.

Mabel Normand is regarded by many of the women and girls of Los Angeles as the supreme authority on feminine apparel. If Miss Normand wears something new in the way of a hat one will soon see Broadway sprinkled with similar products of the milliner's art. If it is a late creation from the tailor, imitations soon appear. So it is with shoes, gloves, jewelry and anything that it is possible to wear. But it just happens that no one wears them quite like Miss Normand so the imitations fail to create the impression that the original does.

Fred Mace, the inimitable comedian who was one of the original members of the Keystone Film company and who recently returned to appear under the direction of Mack Sennett, is compelled to hold an impromptu reception every time he appears in public in Los Angeles. It is probable that no man connected with the motion picture business ever had as many friends as Mr. Mace. He has circled the globe and is acquainted in all the large cities of the world, but Los Angeles has adopted him as a favorite son—he is called "our Fred"—and if he ever wants to hold a public office it is only necessary for him to express the wish.

Raymond Hitchcock has led a strenuous life since the start of his engagement with the Keystone Film company under the direction of Mack Sennett. Not a night passes but he is invited to some affair. In fact they pile up so—these invitations—that he is compelled to attend two or three in an evening very frequently and when they come too thick and fast some are, of necessity, cancelled. The life of a social lion is wonderful to contemplate but to live it requires endurance.

Chester Conklin motored to San Diego on the third of July and on the fifth wired Mack Sennett that if roads and gasoline held out and he did not have to pay many more fines for speeding he would continue his vacation for a week or ten days. Having recently purchased his first car, Mr. Conklin is to be forgiven for his motor-mania.

Charlie Murray made a trip to San Francisco over the Fourth of July and received three offers to enter musical comedy while in the northern city. He prefers to remain a lens squirrel in the creeping pastels, however. "As long as the trembling tin-types want me I am going to stay with them," avers Mr. Murray.

A party of Keystone players tomorrow night will take part in a benefit performance at St. Catherine's church. Among those who will be present are Raymond Hitchcock, Mabel Normand, Roscoe Arbuckle, Harry Booker, Phyllis Allen, Polly Moran, Ford Sterling, Chas. Parrott, Chas. Avery, Harry McCoy and Glen Cavender.

Walter Wright has been busy for several days making some scenes in the northern part of the state. All the Keystone directors are trying to find excuses to take their companies to San Diego and San Francisco in order to combine the business of making pictures with the pleasure of seeing the two fairs. Roscoe Arbuckle beat them all to it early in the season but there is still hope for the rest of them.

Dell Henderson, director of Keystone comedy under Mack Sennett, has been working in a bathing suit several days. Some scenes were made in the water and, while Mr. Henderson was taking no part in the pictures he donned the abbreviated costume to keep close to the actors during their work.

Harry Wulze, scenario writer on the staff of Hampton Del Ruth at the Keystone Film Co., investigated a gambling device one day last week and is now prepared to state that the most profitable way to spend spare time is to play checkers at the Y.M.C.A.

# Griffith Flays Unjust Censorship in Talk to Editors

**Producer Says Little Common Sense Is Used in Considering Photoplays; Sees Blow at Free Press as Outgrowth of Present Injustice to Screen Art**

**D**AVID WARK GRIFFITH entertained during the recent visit to the National Editorial Association convention here, five hundred editors, their wives and friends at Trinity auditorium, at which time was exhibited Mr. Griffith's sensational film "The Birth of a Nation." Mr. Griffith was requested to talk to the visitors and he selected censorship as his subject. He said:

I am very sorry indeed, for your sake, that I am forced to bother you with my troubles—I should say with our troubles. But to have so many important people gathered together, at our mercy as it were, the temptation is too strong to resist. We want you who have so much power to help us a little with a small part of your great power. We want you to think seriously on the subject of censorship.

All new things in the world, including Christian religion and the printing press, have, at their beginning been considered as instruments of evil. The motion picture has had to undergo the same suspicion that seems to be directed at all new things.

On the matter of censorship we think there has been very little common sense displayed by the public in general. We will not argue with you about the matter of censorship for the ordinary motion picture play that goes into the regular five and ten cent theatres, where programs of five or six different pictures are shown in an evening, and where the program is changed nightly, and where it is impossible for the prospective audience to ascertain the quality and matter of each picture that is to be shown. We will agree with you in the argument that for the sake of the children, censorship for this class of picture should be allowed. But for the motion picture—like the one you are viewing tonight—played at the same place, in the same theatre, and under exactly the same conditions as the regular drama of the stage, we demand the same fair treatment the drama is accorded, and we are unable to see why this is not the case; but, believe me, it is very far from being the case.

In some communities they do not allow the showing of crime in any form in any motion picture. This, followed to its logical conclusion, would absolutely make impossible the motion picture as an entertainment or as an art. For instance, I know it will seem as though it were beyond belief that the motion picture version of Shakespeare's drama of Shylock was forbidden in Chicago on account of race prejudice. How is it possible to portray virtue without portraying its opposite—the thing of vice? How are we to show the sweetness of the character of Abraham Lincoln save by the contrast with the mistaken ideas of Thaddeus Stevens? Search your minds for any story that is worth telling, or the play that is worth telling, or the play that is worth seeing, that does not in some way show vice in some form.

We believe the motion picture can be made the greatest educator the world has ever known. Its highest form will be a depiction of motion picture fiction founded on historical facts—giving an interesting evening of entertainment and imparting in part truths of history, and in the large, a desire to investigate for one's self into the period supposed to be depicted in the play. What better instruction in the living of life today and tomorrow than a true knowledge of life in the past?

Again, once allow the idea of censorship to be accented quietly,—and as a matter of course by the American people concerning the motion picture—how easy it will be for the spirit of intolerance that has already grown so important in our nation to attack the stage, and then the press itself. The motion picture is a form of speech as clean and decent and respectable as that of any art mankind has ever discovered. A people that will allow the suppression of this form of speech will also have no hesitancy in suppressing that which we all consider so highly—the printing press. I find all through the country, among all classes of people, the idea that the motion picture should be censored. That

same spirit of intolerance which one by one is taking away the personal liberties of the American people will find an easy task to attack in turn, and with success, all forms of free speech.

When the first little board of censorship was established six years ago we took it seriously then expected exactly what has come to pass—a man of the caliber of the captain of police in the city of Chicago telling two million American people what they shall and shall not go to see in the way of a moving picture. And people submitting to this can also be very readily persuaded by an autocratic form of government as to what they should or should not read in the daily and weekly papers; and when this comes to pass the old established idea of a form of government by laws will be a thing of the past in America.

The policy of censorship is to approve of pictures which offend no one. That is one way of saying "We will have nothing in the picture but milk and water"—ridiculous, insipid mediocrity that could not possibly interest anyone. A motion picture of this class would be as interesting and efficient as a newspaper that never steps on anyone's toes, and you can imagine how many people would be interested in that kind of a newspaper. We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write these facts in his history."

Mr. Griffith, who has done more single handed to fight off censorship than any other member of the film industry recently combatted in Chicago, with the chief of police, and likewise in Boston and Los Angeles on censorship and his brilliant arguments in the defense of the film industry, from a censorship standpoint, were approved by the acting authorities, for they have granted him permanent injunctions restraining the police from interfering with exhibition of his spectacular photodrama based on Thomas Dixon's novel, "The Clansman."

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## FEMININE BEAUTY IN PICTURES.

Beauty is an attribute that is admittedly a strong point in favor of the success of a motion picture production. For that reason, critics will find something to extoll in "The Reward," the latest Mutual Master picture produced under the personal supervision of Thomas H. Ince at the studios of the New York Motion Picture corporation. In "The Reward," Bessie Barriscale, star of "The Devil," "The Cup of Life" and other multiple reels not yet released, is starred. But Miss Barriscale is not the only artist in the cast gifted with beautiful features. "The Reward" is a story of chorus girl life and for his types Mr. Ince selected the actresses with that rare combination of artistry and beauty. Those chosen to portray the principle roles in support of Miss Barriscale were Louise Glaum, and Margaret Thompson. Both are of the fascinating type.—Miss Glaum being brunette and Miss Thompson blonde—and their striking appearances offer remarkable contrast to the sweet, girlish beauty of the star.

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## RUTH ROLAND POPULAR AT BALBOA.

Miss Roland will be starred in a number of five reel different characters assigned to her in the twelve dramas included in the Balboa-Pathe "Who Pays" series, now being released through the Pathé exchanges, during the six months she has been at the Long Beach studios of the Balboa company, has earned the respect and admiration of everybody from the stage hands and property boys up to and including the management of the corporation. Her sweet personality and her open-handed friendliness, combined with her sympathetic interest in the welfare of her associates, have endeared her to all. Miss Roland will be starred in a number of five reel drama written especially for her.

### JULIAN DEAN WEARS COSTLY GOWNS

Not since its inception has Inceville seen such a beautiful and costly array of gowns as that which Julia Dean exhibited while she was working under the direction of Scott Sidney in "Matrimony," the powerful problem play in which she will be starred by the New York Motion Picture corporation.

Before she left New York for the coast, the noted actress received a wire from Producer Thomas H. Ince, in which she was informed of the nature of the part she was expected to play. In response to the order, "Bring good wardrobe," Miss Dean carried with her to Inceville an even dozen gowns. One is as beautiful and costly as is any of the others and the star's coterie of maids are bent busily all day preventing wrinkles and creases.

In addition to the magnificent wearing apparel, Miss Dean has a small fortune in jewels, all of which will be worn by her from time to time during the production. One of the most highly prized treasures of the collection is a diamond sunburst.

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### INCE GIVES WORK TO POOR

Producer Thomas H. Ince proved himself a big help recently to the Bureau of Charities in Los Angeles, when he gave work to fifteen applicants for financial aid. Director Walter Edwards was putting on "The Burglar's Baby," in which he will be starred by the New York Motion Picture corporation. The script ordered a scene depicting the interior of the bureau of charities. It was easy enough to erect a set that would look like the bureau but it was not so easy to get types from the ranks of the company. So, for realism—the doctrine, which is Mr. Ince's temper—the producer instructed Mr. Edwards to go to the bureau of charities and hire all the people he could find there. Mr. Edwards brought back an automobile load of men, women and children.

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### SENNETT'S NEW SPEED BOAT

Mack Sennett, managing director of the Keystone company, has had speed at his command since the purchase of his 120 Flat—speed on land. But with the coming of the summer days he has cast a longing look upon the motor boats in the harbor at San Pedro and other coast points while motoring along the shore. Last week the inclination grew to action and Mr. Sennett purchased a high powered boat of the latest design and Miss Mabel Normand was chosen for the honor of christening the new craft. A magnum of champagne was broken across the bow and the good ship "Snail" became a regular member of the fleet. Why Mr. Sennett chose the name "Snail" is still a mystery but it may be that he regards the best speed it will make as a snail crawl compared with what he would like to make if engines were made to go that fast.

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### KEYSTONE TWO-REELS LIKED

The new policy of the Keystone Film company which limits the output to two-reel subjects exclusively has been met with immediate approbation among exhibitors. Letters and telegrams have been pouring into the Edendale and New York city headquarters from all parts of the world expressing the utmost satisfaction with the exclusive two-reel release. "The Cannon Ball," a sensational two-reel scream recently released, has been given superlative praise and the stories now being filmed promise to exceed even this feature in interest and box-office value.

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### MORE ANIMALS ARRIVE AT SELIG ZOO

The Selig Jungle zoo is filled to overflowing with jungle beasts. Three more carloads of cat animals were received a few days ago while elephants and ponies appeared at the grounds to add to the chaos. Among the newcomers were the John Robinson tango elephants, four in number. The total of pachyderms on the "acting" staff of the zoo now is eight. A leopard sent to the Panama-Pacific exposition returned, bringing interest on the venture in the form of three babies—"Fair," "Zone" and "California."



### WILLIAM S. HART

William S. Hart found himself in an embarrassing position recently during the production at Inceville of "Cash Parrish's Pal," a strong western melodrama. Mr. Hart was playing the part of Cash Parrish, the bandit, and hesitated about the way to adjust the mask prior to a hold-up. Thomas H. Ince, recuperating from the injuries he sustained in an automobile accident, was standing by. "Well, why the wait, Bill?" said Mr. Ince. "Isn't that the way a bandit would do it?" "I really don't know, Tom," said Mr. Hart. "I never was a bandit."

❀ □ ❀

### MILLER'S THEATRE

"Should a Mother Tell?" the greatest problem play ever presented on a moving picture curtain, is the only adequate way of describing the splendid Fox production that begins a week's engagement at Miller's theater next Monday. This dramatic masterpiece is by the famous author, Rex Ingram, and he asks the question embraced in the title in these words: "Should a mother eat her heart out in silence to protect those near and dear to her, when, by betraying her inmost secret, she could save herself?" The author and players have one solution. Some will agree with them, many will violently disagree, but both factions are going to be thoroughly entertained and have food for thought for some time to come. This remarkable drama is presented by a real all-star cast of eminent players headed by Betty Nansel, Claire Whitney, Jean Sothern (the new Fox star), Stuart Holmes, Stephen Gratten, Arthur Hoops, and little Runa Hodges, who will be remembered as the daughter of "The Fool" in "A Fool There Was." The added feature Monday, Tuesday and Wednesday is the eighth of the new and interesting serial "The Goddess," and the extra attraction Thursday, Friday, Saturday and Sunday is the fourth of the new, exciting, mysterious and popular "Romance of Elaine."

❀ □ ❀

Mary Alden is being termed "the white sister" at the Majestic studio. Reasons for the title are that she usually comes to the studio all attired in white—even her parasol is of white. Miss Alden in the hottest days always appears to be very comfortable and cool and her sweet disposition is visible at all times.

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

6-28. His Fatal Shot, D.....	1
66-29. Love's Melody, D.....	2
7-1. Fate's Healing Hand, D.....	1
7-2. Souls of Dee (Re-issue), D.....	1
7-3. Luxurious Lion, D.....	1
7-5. The Summoning Shot, D.....	1
7-6. The Smuggler's Ward, D.....	2
7-8. The Claim of Honor, D.....	1
7-9. A Tidily Interception, D.....	1
	(Re-issue)
7-10. Old Offenders, D.....	1
7-12. As It Happened, D.....	1
7-13. Coincidence, D.....	2
7-15. The One Forgotten, D.....	1
7-16. Broken Ways (Re-issue), D.....	1
7-17. The Little Runaways, C-D.....	1

## Edison

6-30. Cartoons in the Hotel, C.....	1
7-2. The Tragedies of the Crystal Globe, D.....	3
7-3. Was It Her Duty? D.....	1
7-7. It May Be You, C.....	1
7-9. Eugene Aram, D.....	4
7-10. The Brand of Cain, D.....	1
7-14. Cartoons in the Laundry, C.....	1
7-16. Her Vacation, D.....	1
7-17. For His Mother, D.....	3

## Essanay

6-28. Trapped, D.....	1
6-29. Providence and Mrs. Urry, D.....	3
(-3) Did Resolves Not to Smoke, C, and Scenic.....	Split
7-1. A Countless Count, C.....	1
7-3. The Inner Brute, D.....	2
7-5. A Boomerang of Blood, D.....	1
7-6. The Rajah's Tunie, D.....	2
7-7. In King Ko Koo's Kingdom, Cartoon and Scenis.....	Split
7-8. Education, C.....	1
7-9. Broncho Billy Well Repaid, D.....	1
7-10. The Counter Intrigue, D.....	3
7-12. The Leather Goods Lady, D.....	1
7-13. The Fatal Temper, D.....	3
7-14. The Fable of the Scoffer Who Hard, C.....	1
7-15. The Pipe Dream, C.....	1
7-16. The Bachelor's Baby, W-D.....	1
7-17. Jane of the Soil, D.....	2

## Kalem

6-28. The Bondwoman, D.....	3
6-29. The Merry Moving Men, C.....	1
6-30. The Accomplice, D.....	2
7-2. The Suffragette Sheriff, D.....	1
	(Re-issue)
7-3. The Midnight Limited, D.....	1
7-5. The Seventh Commandment, D.....	2
7-6. Some Romance, C.....	1
7-7. The Frame-up, D.....	3
7-9. Hiding from the Law, D.....	1
7-10. A Wild Ride, D.....	1
7-12. Midnight at Maxim's, D.....	4
7-13. A Flashlight Flivver, C.....	1
7-14. The Straight and Narrow Path, D.....	2
7-16. For Her Brother's Sake, D.....	1
	(Re-issue)
7-17. A Deed of Daring, D.....	1

## Lubin

6-29. Her Choice, C.....	
6-30. The Path to the Rainbow, D.....	3
7-1. By the Flip of a Coin, D.....	2

7-2. Her Mother's Secret, D.....	1
7-3. A Day on the Force, C.....	1
7-5. A Story of the Past, D.....	1
	(Road o' Strife, No. 14)
7-6. The Cannibal King, C.....	1
	Ping Pong Woo, D.....
7-7. The eBast, D.....	2
7-8. Whom the Gods Would Destroy, D.....	3
7-9. Money! Money! Money! D.....	1
7-10. The New Valet, C.....	1
7-12. The Coming of the King-dom, D.....	1
	(Road o' Strife, No. 15)
7-13. What a Cinch, C, and Studies in Clay, C.....	Split
7-14. All for Old Ireland, D.....	3
7-15. A House of Cards, D.....	2
7-16. An Hour of Freedom, D.....	1
7-17. Fifi's Ma Comes Back, C.....	1

## KNICKERBOCKER

7-7. Hamlet, D.....	3
7-21. The Cup of Chance, D.....	3

## MINA

7-1. A Harmless Flirtation, C.....	1
7-8. A Night's Lodging, C.....	1
7-15. The Fighting Kid, C.....	1

## Selig

### Hearst-Selig News Pictorial

Issued every Monday and Thursday.

6-15. The Heart of the Sheriff, W-D.....	1
6-16. A Tragedy in Panama, D.....	1
6-17. His Father's Rifle, D.....	3
6-19. The Angel of Spring, D.....	1
6-21. The Fortunes of Mariana, D.....	2
6-22. With the Aid of the Law, D.....	1
6-23. The Onion Patch, D.....	1
6-24. Sands of Time, D.....	3
6-26. The Tiger Cub, D.....	1
6-28. The Girl and the Reporter, D.....	2
6-29. On the Border, D, and Some Speed, C.....	Split
6-30. The Mystery of Dead Man's Isle, D.....	1
7-1. War o' Dreams, D.....	3
7-3. Trailed to the Puma's Lair, D.....	1
7-5. A Studio Escapade, D.....	2
7-6. The Coyote, W-D.....	1
7-7. The Adventure Hunter, D.....	1
7-8. Ebb Tide, D.....	3
7-10. Bound by the Leopard's Love, D.....	1
7-12. The Shadow and the Shade, D.....	2
7-13. The Parson Who Fled West, W-D.....	1
7-15. The Octopus, D.....	3

## Vitagraph

6-29. The Hand of God, D.....	1550
	A Cute Little Bear, Ed.....
6-30. The Evolution of Cutey, C.....	1
7-1. The Honeymoon Paet, C.....	1
7-2. Hunting a Husband, C.....	1
7-3. The Criminal, D.....	3
7-5. The Revolt of Mr. Wiggs, C.....	1
7-6. The Man from the Desert, W-D.....	3
7-7. The White and Black Snowball, C.....	1
7-8. Bertie's Strategem, C.....	1
7-9. Love's Wav, Cob-D.....	1
7-10. Insuring Cutey, C.....	2
7-12. Mr. Jarr and Gertrude's Beaux, C.....	1
7-13. A Natural Man, Com-D.....	2

7-14. The Honeymoon Baby, C.....	1
7-15. Billy, the Bear Tamer, C.....	1
7-16. Welcome to Bohemia, C.....	1
7-17. The Confession of Madame Barastoff, D.....	3

## MUTUAL FILM PROGRAM

### American

6-28. By Whose Hand? D.....	2
6-30. A Good Business Deal, D.....	1
7-2. O Woman Scorned, D.....	1

### Beauty

6-29. The Maronna, D.....	1
---------------------------	---

### Broncho

7-7. Tools of Providence, D.....	2
7-14. The Ruse, D.....	2
7-21. Cash Parish's Pal, D.....	2

### DOMINO

7-1. The Failure, D.....	2
7-8. The Ace of Hearts, D.....	2
7-15. The Burglar's Baby, D.....	2

### Fallstaff, formerly Princess

7-2. The Silent Co-ed, C.....	1
7-9. P. Henry Jenkin and Mars, C.1	1

### Kay Bee

6-25. The Foating Death, D.....	2
7-2. His Mother's Portrait, D.....	2
7-9. The Hammer, D.....	2

### Keystone

6-21. (Special) The Little Teacher, C.....	2
6-28. Fatty's Pup.....	1
6-28. (Special) Foiled by Fido, C.2	2
7-5. (Special) Court House Crooks, C.....	2

### Komic

7-4. Mr. Wallack's Wallet, C.....	1
7-11. Beppo, the Barber, C.....	1
7-18. The Girl and the Reporter, D.....	1

### Majestic

6-29. The Kid Magician, C.....	1
7-4. The Old High Chair, D.....	2
7-6. The Hired Girl, D.....	1

### Mutual Weekly

Issued every Thursday.	
Reliance	
6-28. The Showdown, D.....	1
6-30. In Old Mexico, D.....	1
7-2. Little Marie, D.....	2
7-5. The Healers, D.....	1
7-7. The Fortification Plans, D.....	1
7-9. At the Postern Gate, D.....	1
7-10. The Headliners, D.....	2

### Royal

7-3. One Good Cook, C.....	1
7-4. His Two Patients, D.....	1
7-6. Picture of Dorian Gray, D.....	1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.	
Big U	
6-24. The Tinker of Stubenville, D.1	
6-24. Their Secret, D.....	2
7-1. The Old Grouch, D.....	1
7-4. The Adviser, D.....	1
7-11. The Closing Chapter, D.....	3
7-15. The Opening Night, D.....	2

### BISON.

6-26. The Test of a Man, D.....	2
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# Film Releases of the Week---Continued

7-3. Jane's Declaration of Independence, D. 2  
 7-10. The Ulster Lass, D. 2  
 7-17. The Toll of the Sea, D. 2

## Gold Seal

6-22. (Adv. 4) "For the Honor of a Woman," D. 2  
 6-28. (Adv. 5) "In the Name of the King," D. 2  
 7-6. (Adv. 6) "The Crown of Death," D. 2  
 7-13. The People of the Pit, D. 2

## Imp

6-24. Larry O'Neil, Gentleman, D. 2  
 6-25. Conscience, D. 4  
 7-2. The Marble Heart, D. 4  
 7-5. The Wrong Label, D. 1  
 7-9. Copper, D. 2  
 7-13. His New Automobile, C. 1  
 7-16. The Eleventh Dimension, D. 2

## Joker

6-26. When Shultz Led the Orchestra, C. 1  
 6-28. The Mechanical Man, C. 1  
 7-3. A Skin Game, C. 1  
 7-5. Right Off the Reel, C. 1  
 7-10. Bobby Bumps Gets Pa's Goat, C. and A Trip to the Pyramids, Ed. Split  
 7-17. Freaks, C. 1

## Laemmle

6-30. The Grail, D. 2  
 7-4. Billie's Baby, Com.-D. 1  
 7-11. Martine Lowe-Fixer, Com.-D. 1  
 7-15. Dear Little Old Time Girl, D. 1  
 7-18. For His Superior's Honor, D. 1

## L-Ko

6-23. A Dismantled eBaity, C. 1  
 7-4. The Curse of Work, C. 2  
 7-7. The Child Needed a Mother, C. 1  
 7-18. A Doomed Hero, C. 2

## Nestor

6-22. A Peach and a Pair, C. 1  
 6-29. When Hubby Grew Jealous, C. 1  
 7-2. When the Spirits Moved, C. 1  
 7-6. When Their Dads Fell Out, C. 1  
 7-9. Lizzie Breaks Into the Harem, C. 1  
 7-12. When Father Had the Gout, C. 1  
 7-16. Her Rustic Hero, C. 1

## Powers

7-8. Lady Baffles and Detective Duck in "Baffles Aids Cupid," C. 1  
 7-10. Was She a Vampire? D. 1  
 7-15. Captain Kent's Seals, Vaudeville, and Friends of the Animals' Wizard, Ed. Split  
 7-17. The Stranger, D. 1

## Rex

6-22. A Mountain Melody, D. 1  
 7-1. Vanity, D. 2  
 7-6. Steady Company, Com.-D. 1  
 7-8. Souls in Pawn, D. 3  
 7-13. When Hearts Are Trumps, Juvenile D. 1

## Victor

6-21. Circus Mary, D. 3  
 6-25. The Remedy, C. 1  
 6-28. The Cheval Mystery, D. 3  
 7-5. The Little White Violet, D. 2  
 7-9. The Violin Maker, D. 1  
 7-14. His Prize Story, D. 3  
 7-16. The Trust, D. 1

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Wrath of the Gods.

Zu Zu, the Band Leader.

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt

Cardinal Richelieu's Ward.

Dope.

### Cort Film Corporation

The Melting Pot. 5 reels

### Cosmofotofilm Company

Two Little Britons (coming) 3 parts

The Middleman 5 parts

Brother Officers 5 parts

Incomparable Mistress Bellair, 4 parts

"1914" by "Rita" 2 parts

Liberty Hall 3 parts

Lil o' London 4 parts

Two Little Britons 3 parts

The Middleman 5 parts

### FOX FILM CORPORATION

The Devil's Daughter 5 reels

Should a Mother Tell? 5 reels

### GEORGE KLEINE ATTRAC-TIONS

The Spendthrift 5 parts

### GOTHAM.

7-1. A Trade Secret 5 parts

### Great Northern Film Company

The Heart of Lady Alaine 4 reels

### ITALA FILM COMPANY

Billy Sunday 1 reel

### LIFE PHOTO FILM CORPORA-TION

#### A Modern Magdalen.

Strange Conduct of Judge Legarre 5 parts

The Unbroken Road 5 parts

### MUTUAL MASTER PICTURES

27. The Flying Twins (Thanhouser) 4 reels

28. The Secretary of Frivolous Affairs (Am.) 4 reels

29. The Fox-Woman (Majestic) 4 reels

### PARAMOUNT PICTURES

#### Bosworth

7-5. Rugmaker's Daughter 5 reels

#### Famous Players

7-1. Little Pal 5 reels

7-26. Seven Sisters 5 reels

#### Jesse Lasky Company

7-8. The Clue 5 reels

7-12. Kindling 5 reels

7-19. The Fighting Hope 5 reels

7-29. Puppet Crown 5 reels

### Morosco Photoplay Company

7-22. Kilmenny 5 reels

### F. O. NIELSEN

Guarding Old Glory 5 parts

### VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

7-12. Crooky Scruggs 5 parts

### Lubin

7-5. Valley of Lost Hope 5 parts

### Selig

7-26. A Texas Steer 5 parts

### Essany

7-19. The Blindness of Virtue 5 parts

### WORLD FILM CORPORATION

#### Brady

7-12. After Dark

7-19. The Cub

7-5. Big League Stuff, No. 1

7-12. Big League Stuff, No. 2

### METRO PICTURES CORPORA-TION

#### Popular Plays and Players

The Spell of the Yukon

Vampire

Greater Love Hath No Man

#### B. A. Rolfe Photoplay, Inc.

The Right of Way

The Purple Lady

The Liars

A Royal Family

The Second in Command

### SHUBERT

7-26. Marrying Money

### PATHE EXCHANGE

Beulah

6 parts

The Lone Star Rush

5 parts

Hearts and Flowers, D.

5 parts

The Last Chapter

5 parts

The High Hand

5 parts

The Man Who Could Not Lose

5 parts

Hoosier School Master

5 parts

The Truth Wagon

5 parts

Jack Chanty

5 parts

Pageant of San Francisco

5 parts

The Last Egyptian

5 parts

The New Wizard of Oz

5 parts

The Chocolate Soldier

5 parts

Always In the Way

5 parts

7-15. The Running Fight

5 reels

Prohibition

5 parts

Are We Ready?

4 reels

The Princess of India

5 reels

Japan

6 reels

China

6 reels

7-15. The Tangles of Pokes & Jabs

7-12. Pokes & Jabs in ((2 for a Quarter))

7-19. Pokes & Jabs in "One Busy Day"

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Comedian, All Celtic Films.

J. A. Fitzgerald,  
Director, All Celtic Films.

J. A. Badaracco,  
Photographer, All Celtic Films.

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The question that upset two continents. See how the  
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Holmes and Arthur Hoops, answer and  
solve an agonizing problem affecting  
a woman's sacred secret.  
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Friday, Saturday, and Sunday, fourth episode  
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Leading Woman in Robert Leonard's Universal  
Company





## Francis Ford

As visualized in pen and ink, by Tay Garnett, official cartoonist of The Photoplayers Weekly.

Mr. Ford, besides being the director of big Serial Dramas for the Universal Company, enacts the hero in the productions and his work is of such great merit that his talents are esteemed in all parts of the civilized world.



DOROTHY DAVENPORT AND HER HUSBAND, WALLACE REID,

Stars of the Balboa and the Lasky Companies Where Both are Daily Achieving Artistic Triumphs  
in the Cinematographic Realm.



GENERALISSIMO HENRY McRAE,

One of the Most Distinguished Cinema Producers in the Industry, who has just been made  
Director-General of all the Producers at Universal City. For more than Two Years  
He Has Produced 101 Bison Films.



MAX ASHER,

Leading Comedian of One of the Renowned Joker Comedy Companies at Universal City, Where  
He is Esteemed by all His Colleagues as a Gentleman and an Artist

### THOMAS JEFFERSON BUYS BENZINE BUGGY

Thomas Jefferson, the dramatic stage favorite, who has become one of the leading players in filmdom, as the result of his recent performances in Reliance and Majestic photoplays, is getting so that he doesn't miss the "Gay White Way" of New York any more. Mr. Jefferson has been in California three months and soon after his arrival, felt as if he would have to answer the call of the gay Manhattan, but after he became acclimated, decided the Pacific coast would be his home for some time to come. He has purchased a roadster and, accompanied by his Boston Bull dog, spends his leisure moments motoring.

Since being in Los Angeles, Mr. Jefferson has renewed many acquaintances at his hotel where incidents of the past are recounted.

As "Father White" in "Up From the Depths," the Reliance Mutual Master picture, Mr. Jefferson, as usual gives a very impressive and appealing performance.

8 8 4

### OTIS HARLAN PRAISES THE FILM INDUSTRY

Otis Harlan, the actor, arriver in Chicago several days ago and immediately said he was tickled to enter motion picture work for the Selig Polyscope Company. "You can say what you please," asserted Harlan, "but the fact remains that all actors are anxious to appear in the 'movies.' This talk to the effect that 'artists of the legitimate stage are slowly being coaxed into the motion picture,' is funny. There is no coaxing about it. They are all in perfect receptive moods. The salaries are high, the work is congenial, the opportunities for true artistic work are not found wanting, and there are no one-night stands, depot restaurants, nor night performances. My present engagement with the Selig company is my first bow in Movieland. I am sure it will not be my last. I like Chicago, I like the Selig Polyscope company and I like to think that I shall succeed along a new line of artistic endeavor."

Mr. Harlan has begun work as the star in Hoyt's "A Black Sheep," which will be released through V-L-S-E, Inc., as a Selig Red Seal play.

8 8 4

### BILL PARSONS ENTERTAINS ELKS

Bill Parsons, some funny Bill in pictures and as big a Bill as any of them in Elkdom, was a big attraction in the Elks' parade, along with his comedy teammate, Russ Powell, of the National Film Corporation.

Fred Hornby, of the National, was one of the first directors to grasp the importance of the Elks' parade as an asset in producing a screen comedy and he sent Mr. Parsons and Mr. Powell into any number of delicate situations along the line of march. The fat comedians were kicked out of the line time and time again and finally wound up at the police station after a thrilling ride in the patrol wagon, following their failure to stage a parade of their own.

Mr. Parsons is a member of the St. Louis Lodge of Elks and Mr. Powell of the Indianapolis Lodge. Mr. Parsons, the only head of a motion picture concern who is a screen star, is one of the best known Elks in the United States and was recognized on all sides by the handsomely uniformed Bills in the parade.

8 8 4

### "BOBBY" HARRON WINNING GREAT FAME

Robert Harron's name is beginning to mean just as much commercially as David Warfield's when advertised in conjunction with "The Music Master" and "The Grand Army Man."

A Western theatre manager who is exhibiting one of Robert Harron's pictures has billed him like wild fire, using his picture on one and three sheets; his contention being that Harron's drawing power in his town is equivalent to Warfield's in the big cities.

Harron, under the direction of D. W. Griffith, has proven to be a wonderful favorite in film circles, and realizing that he never had a day of actual speaking stage experience, it certainly is wonderful the rapid strides he has made.

It was this same Robert Harron who only a few years ago was errand boy at the Biograph studio, and in him D. W. Griffith, then director in general of the

Biograph forces, recognized the genius of an artist. When Mr. Griffith became Supervising Director of the Reliance-Majestic Mutual Companies, Harron followed him there. He has appeared prominently in all of the D. W. Griffith features.

8 8 4

### PATHE STUDIO STRUCK BY LIGHTNING

Just as the "Romance of Elaine" company and the Whartons were saying their farewells in the Pathé Studio recently, lightning struck one of the chimneys. Some of the players were hurled to the floor and badly shaken up, but no serious damage was done.

Pearl White was thrown against an iron pillar and slightly bruised, and Lionel Barrymore was hit by a chimney brick which crashed through the glass roof. After the confusion was over, it was regretted that a cameraman had not been on the job to film another exploit of Elaine.

MOLLIE  
McCONNELL  
LEADING  
CHARACTER  
PLAYER  
AT  
STUDIOS  
BALBOA



### AMERICAN FILM COLORED IN FRANCE

Pathé has made an innovation which will attract attention and may prove to be a permanent feature of their program. It is a one reel drama entitled, "Man to Man," made by Balboa, which was sent to France to be colored. The result of the coloring has been so satisfactory in this instance, that it is probable that other Pathé American made pictures will be similarly treated.

8 8 4

### FRANK DANIELS STARS IN BIG COMEDY

Frank Daniels, the musical comedy star, who has made thousands laugh by the comedy he sent over the footlights will soon entertain millions by his appearance in motion pictures. He will be seen on the Vitagraph-Lubin-Selig-Essanay program in "Crooky," a fire reel Vitagraph Blue Ribbon comedy.

In this production, Daniels gives proof that he knows as well how to entertain without his voice as he does with it. His droll expressions and antics are genuinely humorous.

In the title role as convict 999, alias "Crooky," Daniels makes a sensational, unique and painful escape from prison. The rough treatment he receives in the barrel which he uses as a vehicle for his escape would, under ordinary circumstances, be a very serious matter; but as performed by Daniels, it is very funny. After his escape, Daniels gets into all sorts of grotesque difficulties that in their sequence keep the spectators in a state of hilarity.

# Scenario Editor Tells How He Built Drama out of Mud

**Scribe Chooses Bleak Marsh Flats as Locale of Photoplay and Manages to Get By With Three-Reeler Full of Thrills, Oozy Silt and Exploits of Robbers.**

WRITTEN FOR THE PHOTOPLAYERS' WEEKLY  
By "WILT."

**H**AVING been employed for many months as a photoplay student by a big film manufacturing company, I received an offer in midwinter to become scenario editor of a small, new movie concern. I accepted the position. The plant was located in one of the beach towns near the metropolis of Southern California. On the following Monday morning, during a heavy rainstorm, I sallied forth to begin my new work.

I arrived at the studio about 8:30 o'clock and found that the only person there was an aged janitor. He smiled when I inquired where the scenario department was located, and said he guessed I would have to use one of the vacant dressing rooms as a sanctum. At 10 o'clock the owner of the studio arrived. His name was Morton. Smiling amusedly, he asked me how I liked the place. Although I was greatly discouraged at the meagre equipment of the plant, I feigned an air of cheerfulness and told him I felt sure I would soon get my bearings and write him some star scenarios.

At noon the rainstorm abated, the sun shone and I decided to take a walk around the town and try to seek out some good locations for scenes in a melodrama. Morton had told me he desired to stage scripts which called for outdoor backgrounds. I trudged across the town to the seashore and finally arrived at a wide expanse of marshy land which had recently been covered with several feet of mud pumped up from the sloughs by gigantic dredgers. The mud flats were about three miles long and two miles wide.

Gazing across this black, shiny desert of silt, broken clam shells and channels, I said to myself, "This is doubtless the last place in the world that a photoplay writer would choose to locate the scenes of a drama." I wonder if I could do it—build a scenario with the mud flats for a locale. The problem nettled me. I walked to and fro beside the flats for a half-hour, racking my mind whether to accept the scenario writing challenge the bleak desert seemed to fling at me. "I'll do it or die," I finally declared, and striding away from the marshy wilderness, walked back towards the studio.

Near the east end of the flats there were a railroad track and a bridge across one of the channels that led from the ocean to the inner harbor. The bridge was about 250 feet long, and of steel construction throughout. It had cost the railroad company \$225,000 to build it, and was of the pattern known as the bascule or lift design, being similar in shape to a bridge across the Chicago river.

I walked to the bridge and had a talk with the man on duty there. His work was to operate the electrical machinery located in a small house at one end of the structure. Whenever a vessel appeared in the channel the bridge tender applied the electrical power and thus raised one end of the bridge about 200 feet above the water, allowing the vessel to pass under the structure.

I told the bridge tender that I had a notion I could create a movie play to fit the mud flats, the bridge and one of the big dredgers. He then offered to raise and lower the iron crossway to show me how it was operated. I walked to the lifting end of the bridge, took a firm grip on some iron supports, waved my hand as a signal to the bridge tender and he turned on the current, elevating me and the bridge end to a height of about 200 feet.

"Hold me up here a while," I shouted down to him, "until I get an idea of how this thing could be worked into a movie play."

While I was poised on the lofty structure I evolved the climactic scenes of a melodrama, to show how the hero and the heroine had raced across the bridge on a railway handcar and, just as they were at the end of the bridge, the villain pursuing them had gained control of the machinery and raised the bridge, the handcar

being caught on the end of it, with a result that the handcar, the hero and the heroine were carried upward 200 feet.

I signalled the workman to lower the bridge. He did so and I was soon trudging back to the studio, resolved to create a three-reel photoplay which would tell of the work of a gang of robbers which made its headquarters in some tumbledown houses alongside the mud flats; how a railroad detective was sent to break up the robber band, how he fell in love with a sister of one of the robbers and finally became her betrothed.

To furnish a basis for the handcar trip of the hero-detective and the girl I had the robber band shanghai one of the gang and place him aboard a vessel several miles distant from the bridge. On learning of the plight of her brother the heroine enlisted the aid of the hero in seeking to rescue her abducted relative, this act resulting in the handcar being used by them to speed across the country to where the vessel was docked.

To get a dredger into the photoplay I created an episode wherein one of the robbers, while being pursued across the mud flats, dropped a \$10,000 necklace—which he had just stolen—into one of the harbor channels, these gems later being pumped up by the dredger and afterward being restored to their owner.

I spent two days' time in writing the scenario. Morton, the studio proprietor, then gave the photoplay to one of his directors, Brackett, and the latter began work with his company in filming the 108 scenes of the melodrama. On the evening of the third day of work, I chanced to meet the company of players when they returned to the studio. Nearly all of them were covered with mud and, calling me up near them they told me that I was positively the most inhuman, reckless and perverse scenario scribe that ever lived and that if they ever caught me near the mud flats they would gladly bury me there forever, by dropping me into the marsh head downward.

"You're a fine photoplay maker," shouted the heroine at me, "to locate scenes in mud four feet deep. Here we are, covered with the stuff. Why don't you frame up some pleasant scenes that would at least not make us take a bath every evening?"

The railroad company granted the players free use of the bridge and an entire day was spent there by Brackett and his troupe in making scenes at the structure. Morton, my employer, complimented me on the work. He then said he had bought several tigers from a bankrupt circus and asked me to create a photoplay that would show the animals off in some thrilling scenes. The studio carpenters had already begun the building of a "jungle," a V-shaped enclosure. Heavy wire mesh was used for the sides and back of the place. The walls of wire screen were twenty feet high. Palms, foliage and jungle grass were set in the ground, making the place appear to be the lair of the tigers.

One of the thrilling episodes I wrote into the scenario showed how the tiger hunters of an India province had captured three tigers and caged them in a heavily barred room of an old deserted mansion, which had once been occupied by the English governor of the province. The tiger hunters, who were renegade bandits, had abducted a rich miser of the district. To compel him to tell where his wealth was secreted, the robbers had cut a hole in the floor above the room where the tigers were confined, and planned to lower the miser down into the apartment within a few feet of the ferocious beasts.

When Morton read the photoplay he said it would surely be impossible to induce an actor to allow himself to be lowered into the room.

"Oh, that's all right," I replied confidently, "just

## THE PHOTOPLAYERS WEEKLY

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**T**AY GARNETT is his name and he is now drawing cartoons for the Photoplayers Weekly. Garnett is a native son, and is proud of it. He began drawing pictures before he could talk, and has been at it ever since. He was for two years one of the art editors of The Weekly Freak Magazine, the only humorous publication ever put out on the Pacific coast. He later became a free lance artist, and his work has been appearing regularly in various publications all over the United States.

Although only twenty-two years of age, Garnett has a good knowledge of art. During the past year, he has been spending a good deal of his time teaching younger cartoonists and men just breaking into the game. He seems to be peculiarly adapted to it. He joined Mr. Dudley Logan in this work and the two of them have turned out many successful cartoonists, a few of them holding positions on newspapers in this city.

Garnett's work, which from now on will appear regularly in the Photoplayers Weekly will help to maintain the high standard of excellence set by this magazine. He is heart and soul in his art. This, combined with his thorough knowledge of the work, will make the cartooning standard set by the Photoplayers Weekly hard to beat. Garnett's initial work for The Photoplayers Weekly is a cartoon of Francis Ford, printed in this edition.

      \* \* \*

## Earle Williams Denounces Woman

Earle Williams, the Vitagraph star, whose name was used in connection with an alleged swindling game, operated by a woman recently on several New York hotels, has asked that the newspapers and magazines print his denial in connection with the story.

"In justice to myself," he said, "I feel that equal prominence should be given to my denial. According to the printed accounts the woman represented herself as my wife and obtained credit from several hotels, as well as duping a number of innocent young men and women by representing that she could secure positions for them in the moving picture studios.

"In the first place I want it known that I am not married, nor have any of my relatives any connection with any alleged moving picture school. While I am not trying to deny anyone who is my relative, I do not want to be placed in the position of having the public victimized by those who represent themselves as my relations. It was said that the woman also used the name of Miss Anita Stewart, who is co-star with me, and I feel it only justice to say that Miss Stewart knew absolutely nothing of this woman, nor has she any connection with a scheme to secure positions for would-be actors and actresses in the moving picture world."

## Did You Read This Last Week?

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## Announcement

We wish to announce that this Magazine has just started an advertising campaign. We believe that you will agree with us when we say that with this Magazine going into the homes of every Photoplayer in Southern California, it affords the best way to reach the Motion Picture people.

You big business men cannot afford to let an opportunity of this kind pass unnoticed. You know that the Motion Picture trade is the trade that you are seeking. Every line in this Magazine is read by all of the people associated with the Motion Picture Industry.

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#### "JACK" O'BRIEN STUDIED LAW THREE YEARS

Many who witnessed the presentation of the Reliance Mutual Master Picture, "The Outcast," have been wondering who was really responsible for the noticeable detail work in the large court room where a majority of the scenes were laid. Credit for same is due Producer John B. O'Brien, who gained his knowledge of court-room details during the three years he spent as a law student prior to his stage debut.

O'Brien originally started out in life with the sole intention of becoming a lawyer, and for three years was a faithful law student under the guidance of the celebrated New York attorney, Ben O'Lowey. It became imperative for him to take a vacation, and an ocean voyage was planned for him. Upon his return from Europe, O'Brien became interested in theatricals and it soon resulted in his debut. This happened about ten years ago and since then, although O'Brien does not make a practice of handing out legal advice, he has saved for many a friend the fees of an attorney.

When he learned that he had been assigned to Thomas Nelson Page's story "The Outcast," his enthusiasm was spontaneous, for he had at last been given the opportunity to present a court room on the screen as it is in reality. Trade journals, principally the Moving Picture World and the Dramatic Mirror, were of the same opinion, that never before in motion pictures had been presented court room scenes as artistic and real as those shown in "The Outcast."

# News Notes of Directors and Players at all Studios

## NEWS OF UNIVERSAL CITY PLAYERS

Otis Turner has turned out a good picture for the Universal in "The Little Brother of the Rich," from the book by Joseph Medill Patterson, and at that he has followed the book closely. The play is in five reels and he has been helped greatly by some magnificent acting on the part of the principals. Robert Bosworth and Jane Novak are splendid, and Maude George and Robert Henley give as good acting as has been seen on the screen for a long time. Robert Henley has justified his selection for the straight leads in the Universal features and he is doing better work all the time. His performance in this photoplay will increase his popularity greatly.

When Grace Cunard had her photograph taken (she does this little thing every once in a while), the photographer made pictures of Grace Cunard plus nearly \$3,000 worth of furs, sealskins, sables and the like, which she bought in Los Angeles for the coming winter season. She has done it on the money she has earned from scenarios, and has not touched a cent of her acting stipend. When she turned in the scenarios for the "Broken Coin" serial to Carl Laemmle, he handed her over a check for \$1,500 and said they were worth the price.

In "His Transformation" at the big U studios, Anna Little wears ten costumes in two reels as she is a society lady. This means ten extremely nice frocks. Consider this, ye amateur aspirants with but little cash at command. Any girl who is a leading woman must have a very expensive wardrobe, for society frocks are only a little part of what they must have ready to put on. Anna's dressing room looks like a theatrical wardrobe store, and so it is with most of the leads.

Rex De Rosselli, whose work with Henry McRae's company of 101 Bison players has raised him to a position of prominence in the picture world, is busy at work with Paul Bourgeois in the production of a one-reel animal comedy in which practically all of the members of the Universal's zoo take active part.

Robert Leonard, Ella Hall, Grace Cunard, Francis Ford, Cleo Madison, Charles Giblyn and several of the stars at Universal City are to leave this week to attend the convention of motion picture exhibitors at San Francisco. In addition to those who will attend from Universal City, Jacques Jaccard, J. Warren Kerrigan and several others from the Universal studio at Lake Tahoe will also attend.

Norval Macgregor, who is well known for his photoplay production with eastern companies, has joined the Universal forces at their Pacific Coast studios, where he is to direct the work of Hobart Bosworth in Universal multiple reel features. The company is at present working on the production of filmization of Augustus Thomas' drama of the speaking stage, "Colorado," which Harvey Gates, of the western scenario staff, has adapted to the screen.

So favorable was the reception accorded Allen Curtis' recently completed burlesque serial, "My Lady Baffles and the Detective Duck," that he has been instructed by the eastern officials of the Universal Film Company to begin another similar series. The stories are in the nature of a travesty on the serious detective pictures which have lately found their way to the screen.

Nat C. Goodwin, whose popularity on the speaking stage precludes any necessity of an introduction here, has arrived on the Pacific Coast, where he is soon to start to work in the feature role of a film adaptation of the French tragedy, "Business is Business." The story, which has been adapted for film purposes by F. McGrew Willis, will be directed by Otis Turner.

Charles Giblyn, one of the best known of the Universal's directors at their Pacific Coast studios, has left

Los Angeles to attend the conclave of the Shriners at Seattle. Mr. Giblyn went north with the Al Malaiyah patrol of Los Angeles, combining business with pleasure by taking with him a camera. They will get a number of exteriors of the clubmen in session, which he will later work into a picture, the scenario for which he has already written.

Cleo Madison, well known star at the Universal's Pacific Coast studios, has been transferred from the direction of Charles Giblyn to the company of Joseph De Grasse. She will continue to appear in two-reel dramas and in multiple reel features.

Julia Dean, popular Broadway star, has arrived on the coast and has started to work in her first Universal production, "Renunciation," a four-reel drama written by Peter B. Kyne, the well known writer of fiction, and Harvey Gates, of the company's western scenario staff. Robert Z. Leonard is directing the production, with Harry Carey, late of the Biograph and other well known picture companies, playing opposite Miss Dean.

Jack Pearce, of the 101 Bison (Universal) company, who was injured in a train wreck staged in San Bernardino in the production of "Coral," is rapidly recovering and is soon to recommence his work before the eye of the camera.

## HARRY SCHUMM

One of the Star Thes-  
pians in "The  
Broken Coin."



On Tuesday of this week William Jennings Bryan and wife, accompanied by their son, William Jennings Bryan, Jr., and wife, visited Universal City, where they were conducted throughout the plant and familiarized with the present day methods of motion picture production.

After several months away from the plant, Scout William Taylor, better known as "Daddy," has returned to Universal City, where he will again be employed in the production of western pictures.

Within a few days several of the Universal's Pacific Coast players are to leave Universal City and travel by auto to New York. J. J. Duffy, Charles Raymond, Thomas Kewcastle, Glen Snow, Irving Lippner, Richard Cornish and Adelbert Born comprise the band. They plan to stop at small towns enroute and give one-night stands of a military drama, "Echoes of '98," written and produced by Duffy and Raymond. Having finished their transcontinental trip, they will return to their work at Universal City.

Burton Holmes and wife, together with a party of Chicagoans, were numbered among the week's visitors at Universal City. The distinguished writer and lecturer made the visit in response to a personal invitation from Carl Laemmle, president of the Universal. Mr. Laemmle entertained them at lunch and afterwards conducted them about the grounds.

## General Notes of Players

### NEWS OF FOLKS AT INCEVILLE

Rhea Mitchell, of the Kay-Bee, Broncho and Domino forces, is an actress who cherishes the opportunity of playing a sweet, demure little lass of the mountains or plains. And what is more, she always makes a success of her attempts along this line. Her next appearance in a girlish role will be in "Tools of Providence," a two-reeler on the Mutual program, starring William S. Hart. In this tense drama, she plays the part of Daisy Wharton, daughter of the parson in a western hamlet. The story tells how she converts a gruff westerner and how he in turn wins her love by his wonderful character. It is a play that presents both Mr. Hart and Miss Mitchell at their best.

For just half a dozen scenes, designed for use in a dissolve, 300 people were employed at Inceville recently during the production of "The Phantom Extra," a thrilling story of a girl reporter's cleverness in preventing a young senator from betraying his trust to the people who elected him. The scenes in which the crowd was used illustrate the young senator's thoughts, when he reads the "phantom extra," giving in detail the account of a horrible mine explosion.

A fierce battle between a band of hostile Indians and a squad of soldiers—that will recall memories of frontier days—is a striking bit of realism in "The Man Who Went Out," a forthcoming two-reel release of the New York Motion Picture Corporation. To obtain these scenes, Director Jay Hunt called into service all the genuine redskins now employed at Inceville and staged the attack in the most picturesque canyon at the plant. Herschel Mayall, Roy Laidlaw, George Fisher and Margaret Thompson comprise the cast of characters in this story, which was written by C. Gardner Sullivan.

George Fisher, a young leading man of the N. Y. M. P. forces, who is rapidly acquiring national popularity as a screen favorite, will soon be seen in what is expected to prove one of his biggest "hits." It is in the role of Jack Warren, a young Northern officer, in "The Tide of Fortune," a Civil War story made under the direction of Jay Hunt. Fisher is well adapted to such parts, he being of the romantic type of actor, and his work is being keenly watched.

Joseph J. Dowling, the veteran character actor of the Inceville forces, renders a pathetic performance as Gustav Schmitz, an old German chemist, in "The Hammer," a forthcoming two-part release of the New York Motion Picture Corporation on the Mutual program. Mr. Dowling is one of a strong cast of principals, including Frank Borzage, Margaret Gibson, Arthur Maude, J. P. Lockney and Leona Hutton.

Clara Williams, a beautiful leading woman of the New York Motion Picture Corporation, who won national fame by her work opposite William S. Hart in "The Bargain," and with George Beban in "The Italian," will soon be seen in another forceful role in support of Hart in "The Ruse," a thrilling two-part release on the Mutual program. Miss Williams, in this production, plays the part of a stenographer who falls a victim of the plot of her employer and is rescued, after many agonizing experiences, by "Bat" Peters, a reformed gun-fighter.

William S. Hart weekly is enlarging his reputation as a bowler. Not long ago he won a case of champagne at a competition in Ocean Park. Last week he was the biggest reason why the "Inceville Alley Demons" trounced a team representing the Keystone studios.

It is seldom that two such capable character actresses as Fanny Midgley and Gertrude Claire are seen together in the same production, yet this treat is afforded in "The Ruse," a forthcoming two-reel offering of the New York Motion Picture Corporation on the Mutual program. Miss Midgley and Miss Claire appear in support of William S. Hart, who is starred in the production, the for-

mer playing the mother of Clara Williams and the latter an old hag who is in charge of a tenement dive where a stenographer is held prisoner. Announcement that these two splendid artists are in the same play undoubtedly will be welcomed by their many admirers.

Leona Hutton, as a burglar's wife, and J. Barney Sherry, as a physician, make a splendid supporting cast for Walter Edwards in "The Burglar's Baby," a forthcoming two-reel release of the New York Motion Picture Corporation. The work of each is declared to equal, if not surpass, all other performances in similar roles.

Frank Borzage seems to be the logical choice of Thomas H. Ince when that indefatigable producer has the part of an artist for portrayal. Borzage played the part of the artist in "The Typhoon," and since then he has appeared frequently in the same role. His next appearance as a wielder of the camel's hair brush will be as Donald Barstow in "The Hammer," a strong two-reel offering soon to be released by the New York Motion Picture Corporation.

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### MYERS GETS LETTER FROM TRENCHES

Harry Myers, Comedy Director of the Universal Film Company located at the Coytesville studios, received a rather pathetic letter recently from one of the soldiers in the Allies' trenches in Belgium asking him to forward some of his comedy pictures. Mr. Myers turned the letter over to Carl Laemmle, President of the Universal Company with the result that a cablegram was sent to the London Exchange ordering them to supply all such films gratis. A Powers projecting machine was procured and now when the first line men are relieved and are marched to the rear for the customary three days rest, the monotony is relieved by these pictures and Mr. Myers will no doubt receive an expression of gratitude in the near future for the interest he has shown in the matter.

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# Tyrone Power, Selig Star, Tells Wondrous Value of Films

**Distinguished Player Who Supported Henry Irving and Helen Terry Writes Scholarly Article on Educational and Uplifting Power of Screen Productions Among People of the World**

WILLIAM WINTER, dramatic critic, in his book on the life of Tyrone Power, says that Power will go down in stage history as as great an artist as Booth, Barrett or John McCullough. Every one knows of the distinguished stage career of Power, who played Brutus to Faversham's Marc Anthony; supported Sir Henry Irving and Helen Terry; scored as "The Marquis of Steyne," in Mrs. Fiske's production of "Becky Sharp," and was a leading member of Augustin Daly's great company of artists of the spoken drama.—Editorial Note

BY TYRONE POWER

I am proud to appear in the silent drama and I am delighted to become a member of the great Selig Polyscope Company for Mr. William N. Selig's artistic conceptions appeal to me and I feel perfectly at home in the Selig environment. I feel there are opportunities in motion picture work that are somehow lacking in stage art. Yes, even such an old stager as myself is obliged to admit this fact.

I concluded upon taking up this work to permit the director to direct and the actor to act. Maybe, the failures registered by some actors and actresses, who turn to the motion pictures, are caused by the fact that they assume a know-it-all attitude. They refuse instruction, claiming that years of experience on the stage should cause them to be well qualified to act for the screen. For my part, I have found many new details to comprehend—much new business that is peculiarly identified with the animated screen.

The art of make-up, for example, must be altered to a certain extent. Make-up appropriate for the footlights will never do in the motion picture studio. Then again, there is new technique to comprehend, a more limited space for the action, and there is no audience to spur one along.

I confess that for a time I held the attitude of many other well known actors toward the silent drama. I thought the industry but a flash in the pan. But with the advancement, the wonderful strides onward and upward, I experienced a change of heart. I was informed that people who never before could afford to see my acting would now be given an opportunity because the prices for the silent drama are not so high. I was informed that pictureplay audiences were exacting, and as appreciative and as pliant as those who frequent the legitimate theatres. I believe this to be true. I have been visiting many pictureplay theatres and I have been studying the audiences. I believe that my art will not suffer and that I am in a humble way, contributing to the enjoyment of the masses, when I try to do my best in Pictureplayland.

I believe that if Sir Henry Irving, the great actor, were alive that he would perpetrate his art for future generations through the medium of motion pictures. I was playing Bocassio in Sir Henry's London production, and I well remember that one night his dresser came to me and said Sir Henry wanted to see me. Attired in a resplendent robe, I mounted the stairs to Sir Henry's dressing room. He was seated before his dressing table making up for his wonderful character role. I can see him vividly in my mind's eye. "Power" said he, "who was the greatest of all English speaking actors?" One of the greatest of actors sat there but, without reflection, I said: "Edmund Kean, perhaps."

"Ah-h-h, right you are," exclaimed Sir Henry. "Edmund Kean was the greatest of English speaking actors, the little man in the cape!"

Mrs. Power and I have a little son and naturally all our hopes are centered in him. And when he grows in years the art of the motion pictures will do much for his education. He will have educational advantages that I never had. His mind will be broadened without the vexations of extended travel; he will have learned at an early age the wonderful story of the bee and other secrets of nature, his imagination will have been cultivated by visits to motion picture dramas of higher class; without imagination a human being is nothing. When a boy I read fairy tales illustrated with colored plates. My son can see the living, moving, fairy stories on the motion picture screen, and fairy stories are educating, for they cultivate the imagination; bring about higher thoughts and fancies and tend to refinement and gentleness.

The art of motion pictures is wonderful. The writers of future historical events will not be obliged to depend upon the opinions, and the ideas, and the prejudices of others. Instead they will enter a large record room, ask for motion picture films of this or that period and will see at first hand the modes of dress, the architecture, the armaments, the customs of living of the people of that particular historical period.

Before the advent of the motion picture, some Europeans believed that Buffalo, N. Y., was so named because buffaloes roamed there; they thought Chicago was on the border of the Western wilderness. After the motion pictures had flashed true life scenes in and about these great cities, the Europeans received a more enlightened conception of the life and wonders of this great country.

I believe that between the pillars of the great churches, the motion picture screen will sooner or later be permanently fastened. Why not? Seeing is believing! Pointing to the motion picture screen as the pictures appear, the clergyman will exclaim: "This is Jerusalem; here we see the Mount of Olives; here is where the Bible tells us Christ was crucified; this is the Sea of Galilee. In this manner the Bible will be made yet more dear to many, and its lessons made the more vivid and impressive.

And I often hear adverse comments upon the melodrama of the motion pictures. This melodrama is not so bad. I speak from experience; there is always a moral lesson in movie melodrama and many are beautifully pictured like great paintings of tragic action. We must all have our tragedies, our melodramas in real life, and what, by the way, is more melodramatic than the Bible or Shakespeare?

If I did not think the motion picture art dignified, I would not lend my humble talents to the silent drama. Industrial motion pictures show you the art of making steel, the art of manufacturing shoes, how to conduct a large dairy, bakery or laundry—in brief these pictures give one an insight into the various arts and trades that a life-time of personal investigation would not bring home. Motion pictures keep the boys and the girls off the streets; rescue the man of family from the association of vile companions, vile thoughts and vile surroundings. In the picture theatre he is

## STREET AND THEATRICAL WIGS

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taught the wonders of nature, views scenes of foreign lands, enjoys stories with beautiful settings which coax his imagination to beautiful things; he may see how people disport themselves, perhaps, in a little higher walk of life than he is accustomed to, and he is seized with an ambition to also move upon a higher plane. Isn't all this educational?

Decadence of the drama is always marked by the decadence of the country where the conditions prevail. This has been proven by history. Queen Elizabeth's reign was made great in many respects by Shakespeare's plays. The motion picture drama is supplanting the spoken drama to a certain extent, for there seems to be a dearth of great stage artists. There are none who have filled the vacancies caused by the death of Irving, Booth, Barrett, Keene, McCullough and others. There are but a few left.

I have put my best work into the character of "Maverick Brander," the Texas Cattle King, in Charles Hoyt's play, "A Texas Steer," released as a Selig Red Seal play. There are many opportunities in that character role for humorous work. The knowledge that my acting will bring lighter hours to many will be enough reward for me.

I do not think that I shall return to the spoken drama. In motion picture art one has his evenings at home with the family and there are no long railroad journeys to make or trunks to continually pack and unpack. I repeat, the motion pictures have a great future and I hope to be enabled to become more and more strongly identified with that future.

#### ROMAINE FIELDING MAKES OFFICIALS WORK

Phoenix, Arizona, had a gala day recently when Romaine Fielding, the Lubin writer and director, made the big scenes for his latest picture, "Hang On, Cowboy," for Fielding not only "borrowed" the city government itself, but a large part of the population as well. Fielding is quite successful in handling crowds. Whenever he takes big exterior scenes, the curious come to be entertained and amused by the strange sight of the actors and camera men, and before they know it, remain as actors earnestly and enthusiastically working under Fielding's influence. Not only did the entire Phoenix fire department lend its aid that day to "Hang On, Cowboy," but the city hall suspended business, and the officials, clerks and policemen grouped about and registered surprise, or raced madly to the rescue of the marriage license department, when Fielding, mounted on a spirited horse, rode up the steps and into the city hall, demanding a marriage license quick. When the frightened clerks complied, Fielding galloped down the steps with the city hall crowd in pursuit. He allowed himself to be captured, just beyond the camera, praised everybody, and treated the town to buttermilk—the favorite beverage in Arizona, a prohibition state.

#### JOHNSTON STAGES VITAGRAPH FEATURE

The complexity of a woman's nature is the theme of William Addison Lathrop's screen story, "A Tigress of the City Jungle," on which the Eastern Vitagraph company has started production under the direction of Lorimer Johnston. The story tells of a woman, who, by day was a exemplary mother to an adopted child, originally stolen for blackmail, and at night the leader of a band of criminals. The story is full of mystery. All the adjuncts that add thrills to an up-to-date detective story are visualized in vivid realism. Julia Swayne Gordon is the leading character, Olga Petrova, a woman of many moods, and has in her support Leo Delaney, Zena Keefe, Charles Wellesley, George Stevens and Garry McGarry. "A Tigress of the City Jungle," will be in three parts, for release as a Broadway Star feature.

#### EASTERN VITAGRAPH STUDIO NEWS

In rearranging the personnel of their companies so as to obtain the greatest maximum of efficiency, the Vitagraph Company has assigned Leah Baird to play leads opposite Maurice Costello. When Miss Baird first joined the Vitagraph Company, about four years ago, she appeared with Costello in a one-part dramatic story entitled "The Old Silver Watch," produced under the direction of Van Dyke Brooks.

"The Island of Surprise," a Cyrus Townsend Brady story, is now in course of production by the Vitagraph Company, under the direction of Lorimer Johnston.

The cast includes a popular stage star, William Courtenay, who will be seen in his first Vitagraph picture, also his initial appearance on the screen. Edith Storey will play the lead opposite Courtenay. Others in the cast include Julia Swayne Gordon, Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley and Leo Delaney.

William B. Davidson, Columbia '09, was selected to play the lead in the Vitagraph picture of college life, "For the Honor of the Crew," now being produced, in four parts, under the direction of W. P. S. Earle, the author of the story. Davidson is admirably suited as a hero of the campus, and in the boat race scene, the big thrill of the picture, will be seen rowing in a prominent college crew. Davidson, supported by Vitagraph players, including Muriel Ostriche, James Morrison and Edward Elkas.

The Vitagraph Company has secured for immediate production, George Ade's "Artie," in which the popular Broadway star, Ernest Truax, will appear, supported by a specially selected cast. "Artie," as will be remembered, was George Ade's first successful serial story and ran in the Chicago Tribune and other newspapers. It was later produced in book form and then adapted for the stage and produced in four acts under the management of Charles B. Dillingham.

Eugene Mullin, one of the most popular scenario writers of the Vitagraph Company, has been appointed a director. Mullin will be remembered for his picturization of such successful film stories as "Mr. Barnes, of New York," "A Florida Enchantment," "Heights of Hazard," etc., and many original screen dramas that include "Hearts Ablaze," "The Green Cat," "The Lady of the Lake," "The Night of the Wedding."

Director Ralph W. Ince used over 1000 extra people recently in some of the biggest scenes of the Vitagraph serial, "The Goddess." Scenes representing a strike of miners were staged with startling realism, employing in action a machine gun that figured prominently in a terrific battle between the miners and deputy sheriffs.

## Lion Fails to Eat Three Men

#### Vitagraph Director and Assistants Narrowly Escape When King of Beasts Runs Amuck

Capt. Harry Lambert, directing the production of a picturization of the Rev. Cyrus Townsend Brady's "Heights of Hazard," for the Vitagraph Company in New York, put on one recently that would have tried the patience of a Job. The scene on which he was at work was made to represent a jungle inhabited by a lion and several monkeys. The king of beasts was used in a lion hunt, and, directed by his keepers, enacted his part like a veteran. It was not until they were getting ready to move him to his quarters that the lion proved unruly. Capt. Lambert, his camera man and Eugene Mullin, who picturized Mr. Brady's story, were standing near the camera discussing the next scene, when, with a roar the lion made one mighty dash at the side of his temporary cage. This gave way, and, bounding past the three scared men he made straight for the camera, which he completely demolished with one swift stroke of his paw. He then calmly walked back to his cage, where he was taken in hand by his keeper. The only casualties were three scared men, the loss of a perfectly good camera and 200 feet of negative. The three men, however, still shudder over their narrow escape.

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# Royal Welcome Awaits Celebrated Star from East

**Former Vitagraph Star of World Famous Prestige Will Soon Join Los Angeles Film Colony And Be Featured In Series of Renowned Plays And Novels.**

The family of players out at the National studio at Santa Monica boulevard and Gower street is preparing to give Miss Norma Talmadge a royal welcome on her arrival. To those at the studio who are not personally acquainted with the charming star her work on the screen is familiar, and all are eager to have her among them and work with her.

In motion picture circles the acquisition of Miss Talmadge by the National is regarded as a most substantial business move, which has gone a long way to place at once in a position of high importance the National Film Corporation. President Parsons is being congratulated on all sides and he, in turn, praises Bruce Mitchell, managing director, for his success in getting the name of Miss Talmadge on a contract.

Plans are being culminated rapidly for the appearance of the star in some of the most appealing dramatic and comedy productions ever screened. News that Miss Talmadge had gone to the National has been welcome word to exhibitors, and many letters from theatre owners all over the country already have been received asking for information as to the first releases featuring "the international darling."

That Miss Talmadge is a beautiful woman is proved by inspection of her portrait, which appears on the front cover page of this edition of The Photoplayers' Weekly.

While the name of Miss Talmadge is a household word among the millions of lovers of motion pictures, it is only recently that the National Film Corporation was able to secure the services of this talented star. Her work with the National will consist solely of feature productions under the personal direction of Mr.

Mitchell, adapted from famous plays and novels by Scenario Editor Coldeway.

Miss Talmadge's first work in motion pictures was some five years ago, when as a child of fourteen she played the lead in "The Dixie Mother," a short production of the Vitagraph Company. Since that time she has appeared exclusively in Vitagraph releases, and has become the highest salaried stock artist in pictures. It therefore should be a matter of satisfaction to the National's many friends to know that it is only because of her strong belief in the wonderfully bright future of the National that she was willing to break an association which for many years had proved so congenial and successful.

When is Bruce Mitchell coming back? Has Anthony Coldeway returned? These questions are asked scores of times daily at the studio of the National Film Corporation, but as yet the first has not been answered; no, the answer to the second.

Both have been expected back from New York for more than a week and now the word has been given out that they will not arrive before the end of next week. They are on their way, accompanied by Miss Talmadge. The first release will show Miss Talmadge in "Captivating Mary Carstairs," from the famous novel by Henry Sydney Harrison, the screen version of which has been prepared by Mr. Coldeway, scenario editor of the National Corporation. A number of scenes for this story were taken in New York and others are now being produced under Mr. Mitchell's direction in Chicago on the return trip. Miss Talmadge is accompanied by her sister, Constance Talmadge.

## Film Exposure Sets New Record

**Seven Impressions Registered on Celluloid For MinA Comedy Release, "The Fighting Kid."**

One of the most startling illusory effects ever seen in motion pictures is shown in a scene from "The Fighting Kid," MinA Films release on the General Film Program, wherein seven exposures of one character are obtained in one picture.

This establishes a record in photographic feats of this kind. When the first triple exposure was made in motion pictures the accomplishment gained wide publicity as being the last word in illusory effects; then when other enterprising photographers, after many experiments, increased the number to four and later to five exposures, the profession marvelled at the exploit. But MinA films has done the seemingly impossible by obtaining seven exposures, and thus sets a new high mark for such work.

The scene in which this startling photographic effect occurs is that wherein Jerry, the principal character in the picture, attempts to escape the unpleasant plans of a bully by cautiously seeking a roundabout way to his destination. He is seen gazing into the distance in the hope of finding the way clear. Suddenly he spies the bully who before his eyes is transformed from one being into seven, each with fists upraised threatening dire happenings. The forms stand side by side, the action of shaking the fists being perfectly synchronized, carrying out with exceptional effectiveness an illusion that in itself is a surprise.

The illusion is accomplished by that "wonder-box," the new Horsley double exposure camera, for the use of which MinA Films holds exclusive rights with the inventor, David Horsley. The common supposition may be, naturally, that mirrors are employed. This is not the case, however, as the effect is obtained by the expedient of operating a simple device attached to the camera.

**New!**



Latest Side Lace Boot—a Laird-Schober creation. Of Putty Colored Kid. Hand sewed.

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**Scenario Writer Tells How He Built Drama Out of Mud**  
(Continued from Page 5)

you wait and I'll write out a plan how thefeat can be accomplished without any danger of affording the tigers a meal on a real live actor."

I then wrote a mode of operation whereby the three tigers were to be confined for several days in a structure designed and painted to resemble the interior of the room in the mansion. No food was to be given to the tigers, but several times a day a dummy man was to be covered with strips of fresh meat and then be slowly lowered down to a point where the tigers could, by leaping upward, try to seize the food and always fail. For three days this procedure was to be observed, to train the tigers to jump toward the hole in the ceiling.

When the room scenes were made several days later only half of the film was exposed at a time, the first run of the film recording the tigers leaping in the air. During these exposures of the film the upper half of the film was masked, or unexposed, nothing being photographed on this section of the negative. The tigers were then removed from the room, the film was rewound back to its starting point and, with the lower half now masked and the upper half of the film exposed, the actor portraying the part of the miser was bound with ropes and lowered into the apartment and later was hauled back up through the hole in the ceiling. When the film was shown in theaters it was wonderfully startling and purported to exhibit the miser's form dangling within a foot of the starving, leaping tigers.

Similar "block in" work was observed in the making of scenes in the "jungle," only part of the film being exposed at each run past the camera lens, with results that showed the heroine being closely pursued by the tigers, a really impossible scene, however, as the beasts were of the most ferocious kind.

For several months I created photoplays for Morton's concern and then wrote one which almost caused my death. This scenario recited the operations of a gang of smugglers on a rocky, cliff-bound coast. When Brackett, the director, began work filming the scenes he asked me to go along with him and the company on their trip to the cliffs so that I could enact one of the characters, a revenue officer in charge of the pursuing detachment of coast guards. I accepted the invitation and all of us boarded a large steam yacht and were carried to the seashore cliffs. At a place below a rocky precipice I noted a large cave, in front of which there was a maelstrom of surging waves moving to and fro into the recesses of the cave.

Calling Brackett's attention to the rushing vortex, I volunteered to leap into the dashing waters and swim after a couple of fleeing smugglers. Brackett at first demurred to the plan, declaring it too hazardous, but I insisted and he finally agreed. Two actors, dressed as smugglers, courageously offered to leap into the maelstrom ahead of me. I donned my costume as a revenue officer and Brackett rehearsed us in a scene showing me chasing the two smugglers over the rocks near the cave.

"All you other players be ready to assist me in getting these men out of the water if the waves overcome them," Brackett shouted. "Get ready—one, two, three, go!" he yelled.

Grasping a pistol in my right hand, I raced after the fleeing men. To escape me they jumped into the vortex and began swimming to the opposite side of the rushing waves. Leaping in after the smugglers, I took several mighty strokes and then put into operation a plan concerning which I had not told Brackett anything, to fire six blank-cartridge shots from my revolver at the smugglers, while all three of us were battling against the surging waters.

Alternately using the pistol and making swimming strokes, I managed to keep my head partly out of the waves. The two smugglers reached the opposite shore safely, but a great wave finally struck me, hurled me against a rock and rendered me unconscious.

When I revived fifteen minutes later I found myself stretched out on the rocks with the players congregated around me and staring open-eyed at my recovery, for, as

they informed me, they had believed me to be a "goner." I then learned that the waves had considerably tossed my unconscious form up against the shore where Brackett and the other men were able to haul me out of the waves.

For six weeks I was unable to walk except in a crouched position, as if my back had been broken. The battering my body received in the vortex had apparently severed the muscles of the loins, but liniments and treatments by a husky masseur eventually resulted in my being able to walk erect. When this recovery arrived I solemnly resolved to stick to my work of composing photoplays and leaving the portrayal of the scenes to others.

Retrospectively viewing my work as an amateur scenario scribe and editor, I can say—truthfully, I believe—that the game is a most fascinating pursuit. There is always an opportunity to evolve a photoplay that would delight millions of beholders in all parts of the world and this entrancing prospect is certainly alluring to a man or woman who essays to toil in the field of art. Hard work, an imaginative mind, regular hours of study and a determination not to be discouraged are needed by the amateur scenario writer who has resolved to try energetically to win success as a photoplay author.

Many of the leading scenario writers of today struggled for years to gain recognition and if they had not been possessed of the "never-say-die" spirit they would not have won the high positions they now occupy as authors of big moving picture plays.

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**SANTA BARBARA PLAYERS ENJOY PROSPERITY**

Little Helen Rosson is now taking leads at the American studios. This was inevitable, after the first pictures she appeared in. She is only seventeen, but she has shown that she has ability far above the ordinary and if she goes on as she has started she bids fair to be one of the most popular screen stars in time.

Webster Campbell, of the Beauty Brand, has a wonderful part in a striking one-reeler being put on by Archie MacMacklin at the American studios. It is an allegorical story replete with trick photography and is entitled "Everyheart," and Campbell has the name part in the story. Campbell drove to Los Angeles over the Fourth of July and showed his friends his new car. He did not leave it alone for he did that once before and the car was stolen.

Neva Gerber, the pretty girl who takes leads in the Beauty Brand, came prominently to the front under the direction of William D. Taylor, first at the Balboa, and later with the Favorite Players, playing opposite Carley Blackwell. Before this, she was with the Kalem Company. Her chief charm is in her acting.

William D. Taylor is receiving a large number of letters of praise for his direction of the "Diamond From the Sky" serial, and many of them come from exhibitors. It is understood that the American people are much pleased with the latter installments and that it is proving one of the most attractive serials ever put out. It is popular in Canada as well as in this country.

During the time May Allison, who plays opposite Harold Lockwood, was in Los Angeles with the Rickett's company she stayed at the Van Nuys Hotel and during the first evening's supper she was greeted by an enthusiastic young woman, who turned out to be an old school chum. She told Miss Allison that they were all just "crazy" about her in her home town, and that a number of her friends had formed a May Allison club. Miss Allison is having an enlarged hand painted photograph made for the club.

On his way from Santa Barbara to Los Angeles where the company have been spending days taking scenes, Harold Lockwood of the American company had the misfortune to meet a gentleman in another car who could not steer properly, with the result that Harold lost part of the step of his King Eight, and his temper. The collision took place on the pass, and it was only Harold's nerve which saved one of the cars going over and falling several hundred feet.

# Word Close-ups of Activities at all Studios

## And Personal Notes from Publicity Purveyors

### MUTUAL NOTES

Wilbur Higby is contemplating securing a bungalow in Hollywood where he can entertain his many friends. Higby has been a member of the theatrical profession for many years and has a very large list of friends with whom he has worked. Since being in California, he has renewed more acquaintances than one ordinarily would in New York after you have been on the road for two consecutive seasons.

William Loomis Hinckley is his name in full and in addition to his acting qualities such as demonstrated in recent Reliance and Majestic pictures, he is a regular fellow. Hinckley is a good hearted young man, and has helped many an individual who was in immediate need of finances.

Max Davidson, of the Komic players, has been described by journal critics as one who is a wholesome distributor of humor. Davidson has been a member of the Komic brand ever since it was first launched and was also featured in the fourteen episodes of the Mutual "Busy Izzy" series.

All the deserving Reliance and Majestic players in turn are being awarded vacations, and the latest Mutual player absent from the studio for a period is talented Mary Alden. Miss Alden chartered a steam launch and with some of her intimate girl friends is spending all of her vacation on the water. She is very fond of sailing and has taken the ocean voyage to Europe on a number of occasions.

Loretta Blake, the striking Mutual player who appears in Reliance and Majestic pictures, is to appear in a four part Mutual Picture, the title for which has not as yet been selected. Miss Blake played the daughter of Madam Dorf, the foreign actress, in a picture version of Ibsen's "Pillars of Society," and also "Regina", the girl in Ibsen's "Ghosts," in which Henry Walthall and Mary Alden are featured.

Having played an aged Revolutionary soldier for "The Martyrs of The Alamo," Augustus Carney does not seem to feel at home when not attired in the ancient in appearance costume, and his sawed off gun in hand.

Carney, for the part of the old soldier, secured the photograph of a war veteran, and used the picture as a model for his make-up. The director of "The Martyrs of The Alamo," who is William Christy Cabanne, is of the opinion that Carney's work in this picture is the best acting he has ever rendered.

Charles Clary, during the filming of the Reliance picture, "A Breath of Summer," had quite a vacation. Some of the scenes called for the interior of woods atmosphere and wading in a stream. It recalled to him his happy childhood days and likewise to Francelia Billington, who is playing the opposite part to Charles Clary in a "Breath of Summer."

Clary when a young boy was very fond of the country and especially when his mother permitted him to take his shoes off and wade in the stream.

Fred Burns has added an untamed animal to his collection of western horses which he is breaking in when not engaged in a picture at the Reliance and Majestic studio.

Dorothy Gish is entertaining a newly wed couple at her cosy home, who are spending their honeymoon in the extreme west. Mr. and Mrs. Jamison, by name, were married in Roanoke, Va., about three weeks ago, and decided as part of their honeymoon to visit Dorothy Gish in sunny California. Dorothy Gish and Mrs. Jamison were room-mates for a long time at the Allegheny Collegiate Institution, located at Alderson, West Vir-

ginia, where Miss Gish attended boarding school for a lengthy term. When Miss Gish and Elizabeth Marks, as the bride was known previous to her matrimonial venture, parted at boarding school at the close of the school season, they vowed to spend their honeymoon in each other's home no matter what the distance apart it may be from their respective homes. Two weeks more and Mr. and Mrs. Jamison will depart for Roanoke, West Virginia, where Mr. Jamison is prominent in confectionary manufacturer's circles.

George A. Beranger is in receipt of a letter from his three year old sister, who resides in Sydney, Australia. Although the writing was not distinct as it could be, Beranger learned from it that his baby sister had seen him in the Griffith feature, "The Avenging Conscience," and complimented him for his performance. She also requested that he soon come home and build her a house for her tiny dog.

Despite active precautions to reduce in weight, William Brown, of the Reliance and Majestic studio seems to be growing stouter. However, he is firm in his opinion that soon a gradual change in his robust physique will become visible.

Brown, since he grew stout, has been very useful for parts such as he has been portraying in recent Mutual pictures.

Elmer Clifton is fast becoming a matinee idol of the screen. Many people who have witnessed his work in recent Reliance and Majestic pictures have written him words of praise, and advise him to keep up the good work for soon his name will be classed with those of filmdom stars. Clifton is an exceedingly clever juvenile man and as the military officer in the one reel Reliance, "The Fortification Plans," delivered, as usual, a very fine performance.

Richard Cummings is the grand dad of the Reliance and Majestic films. In the Majestic "kid" pictures, "A Ten Cent Adventure," he plays grandpa to a number of the kiddies who are attending a birthday party. He is very fond of children and often takes them out in his seven passenger automobile for a ride in the park.

Frank Darien, the new Komic player, who made his initial appearance in the Komic subject, "Beppo the Barber," is a native of the South and spent his childhood days in New Orleans. He is very much in harmony with the hot afternoons in California for it puts him in mind of New Orleans during the summer months. Darien, as an actor is very well known throughout the eastern and western cities, where he has played very often with high class stock and road productions.

Dark Cloud, the prominent Indian player of the Reliance-Majestic studio, has consented for his wife, Dove Eye, and his daughter, Princess Prairie Flower, to appear in Reliance Indian dramas, and they make their first appearance in "The Arrow Maiden." Dove Eye and her daughter still have in their possession the original primitive blankets and decorations which they will attire themselves in for scenes in future Mutual Indian pictures.

"Teddy" Sampson, who is enacting the part of a poor little newspaper vendor in the Reliance picture, "Old Mother Gray," experienced a peculiar incident recently. Miss Sampson in her makeup was standing on a street corner with some newspapers under her tiny arm, when a refined aged gentleman stepped up to her and requested the morning's paper. Miss Sampson accepted his nickel and in return handed him one of her

# Happenings in Filmland in Producing Latest Photoplays

## Rosary

### Selig Feature Staged By Colin Campbell Proves to be Charming Drama

One of the best multiple reel features ever filmed is "The Rosary," recently released by the Selig Polyscope Company, and which is being presented this week at Clune's Auditorium in Los Angeles. The intensely dramatic and soul-stirring drama was written by Edward E. Rose and the original play is closely followed in the film version, in which Miss Kathleen Williams and her supporting company are featured.

The play opens in old Ireland, where Brian Kelly receives a call to the priesthood. The action follows Father Kelly from Ireland to the State of Ohio, U. S. A., to the East Side in New York City and elsewhere. There is also a strong story developed in the action and the religious atmosphere surrounding the drama is observed in a reverent and impressive manner. There is a strong and vivid lesson taught by this great picture-play, a lesson that will be appreciated by those of whatever religious faith. Great acting, beautiful interior and exterior backgrounds and exciting incidentals make "The Rosary" a wonderful release in every way. The role of Father Kelly shows the sacrifice, the courage, the self-denial and the kindness observed by the Catholic priesthood during their work in the world's vineyard for the Master.

Kathlyn Williams and Eugenie Besserer are the two actresses who have greatly added to their laurels in their character portrayals in "The Rosary."

The prologue shows the characters as they appeared in Ireland, with adequate settings and correct costuming. William N. Selig, during the production of "The Rosary," by Colin Campbell, had a complete Irish village erected near Los Angeles. The atmosphere is so true to life that it has been difficult to convince many spectators that the early scenes in the play were not filmed on the 'Ould Sod.'

We see the street of the little Irish village, the jaunting car, the cows, the chickens and the geese. The interiors of the homes of Irish peasantry are realistically presented and even the pigs are shown making themselves perfectly at home.

The picturesqueness of the Irish folk and scenes in imitation of Irish village life are woven through a pretty and exciting story.

8 8 4



KATHLYN  
WILLIAMS,  
STAR  
PLAYER  
IN BIG  
SELIG  
PLAY,  
"THE  
ROSARY"

## Super Knocks Out King Baggot

King Baggot, the Universal star, recently said:

"I remember once while we were doing "Ivanhoe" in Scotland, an experience that came within an inch of depriving me of my natural teeth, to say nothing of the intense pain that it caused me. I was playing the part of Ivanhoe. This incident occurred in the big battle scene in which I was to defeat a number of soldiers single handed in a broadsword combat. Battle scenes are always dangerous because it is hard to keep everyone from being confused, and serious consequences have sometimes resulted. The broadsword fight had been carefully rehearsed. My opponents were selected men and I was to have nothing to do with the army of supers who were also a part of the picture. The fight began and grew quite furious. It worked up beautifully to a point where I had vanquished my opponents and I was staggering away in victory when a super who had in his excitement gotten away from the others came across my path blindly swinging his big broadsword with both hands. As I was playing to the camera, he could see only my back and perhaps he thought I was a plain super like himself. He was swinging away without seeing or caring to see. His broadsword came around with terrific force striking me on the point of the chin, just missing my teeth by the slightest fraction. It was a knock-out for me. I managed to act my way out of range of the camera by sheer force of will power but when I got outside the lines I went down in a heap and stayed down for some little time. All of this incident is clearly visible in the reproduction of the scene in motion pictures and every time I look at that production I have vivid recollections of what happened to me that day we took the battle scene."



CHARLES CLARY

Who Artistically Portrays One of the Leading Roles in the Selig Masterpiece, "The Rosary," Now Being Presented at Clune's Auditorium in this City.

# Inceville Stars A'Twinkle in Feature Film Firmament

**Frank Keenan, Kathrine Kaelred, House Peters, Bessie Barriscale, W. S. Hart, Willard Mack, Orrin Johnson and Lewis S. Stone Portraying Great Roles in Master Productions**

Frank Keenan and Katherine Kaelred, famous character players, have arrived at the studios of the New York Motion Picture Corporation and have begun work, under the personal supervision of Thomas H. Ince, in elaborate photodramas in which they will be starred.

Keenan is appearing in a big soul-stirring drama of civil war days entitled "Blood Will Tell," from the scenario by Thomas H. Ince, while Miss Kaelred is working in another remarkable story to be known as "The Winged Idol," by C. Gardner Sullivan.

In view of the fact that Keenan's greatest triumph on the legitimate stage was scored in the role of Colonel Warren in "The Warrens of Virginia," the part he is playing for the pictures is particularly adapted to his talents. It is that of an iron-hearted soldier of the south whose greatest battle is with his conscience, and around the struggle the plot of the story is woven. Keenan is being supported by Charles Ray, Gertrude Claire and Margaret Gibson. "Blood Will Tell" is being directed by Reginald Barker, who filmed the recently-completed productions of "The Iron Strain," with Dustin Farnum and "The Conqueror" with Willard Mack.

Like Mr. Keenan, Miss Kaelred has a part that was written especially for her. It is that of a vampire woman—the type which she made famous when she created it with Robert Hilliard in "A Fool There Was" on the stage. What lends additional importance to the production in which Miss Kaelred is appearing is the fact that House Peters, the late Lasky leading man, is her principal support. Mr. Peters arrived last week to begin his contract with Thomas H. Ince. Harry Keenan is the other member of the cast. Scott Sidney, who directed "The Painted Soul," with Bessie Barriscale and "Matrimony" with Julia Dean, is in charge of "The Winged Idol."

In addition to Mr. Keenan and Miss Kaelred, four other stars are working now in new features at Inceville, under the supervision of Director-General Ince. They are Bessie Barriscale, William S. Hart, Willard Mack and Orrin Johnson. The latter is portraying the role of D'Artagnan in the picturization of Dumas' novel, "The Three Musketeers," under the direction of Charles Swickard. Each of the other three celebrities has begun work on a new production.

Miss Barriscale, refreshed after a brief rest following her work in the recent productions of "The Matings," "The Painted Soul" and "The Last Act," is appearing as the principal character in an absorbing drama of "the eternal triangle," entitled "The Man Who Found His Honor." Mr. Ince, co-author of the script, believes the popular star's characterization in this piece will eclipse her wonderful performances in "The Devil," "The Cup of Life," and "The Reward," recent Mutual Master Pictures. Supporting Miss Barriscale are Lewis S. Stone and Walter Edwards. Mr. Edwards is directing the production.

"Aloha Oe" is the name of the piece that is serving as the vehicle through which Willard Mack will be starred. Mack already has done one picture for the Ince organization—"The Conqueror," in which he played a New York stock broker. "Aloha Oe" is from the pen of J. G. Hawks in collaboration with Producer Ince. It is a virile dramatic narrative, the locale of which is divided between America and the Hawaiian islands. Mr. Mack's leading woman is Enid Markey, the beautiful young actress, who has figured prominently in many big Ince productions, notable among which was "The Cup of Life," in which she appeared as the sister of Bessie Barriscale. "Aloha Oe" is being directed by Richard Stanton.

William S. Hart's current production is "The Disciple," a forceful drama of the west by C. Gardner Sullivan and Thomas H. Ince. Since he completed his task in "The Darkening Trail," a recent Mutual Master Picture, Hart has been devoting his time to acting in two-reelers.

Therefore, his work in "The Disciple" will be watched with a keen interest. The great western actor is playing the title role—a part that gives him more and better opportunities, it is believed, than Stokes in "The Bargain," Texas in "On the Night Stage," or Yukon Ed in "The Darkening Trail." Mr. Hart's leading woman in "The Disciple" is Dorothy Dalton, the beautiful young eastern stock actress, who recently arrived at Inceville under contract with the Kessel and Bauman organization.

"The Heart of Jabez Flint" is the title of a human interest story being filmed, in two reels, this week, at Inceville under the direction of Jay Hunt. Mr. Hunt is playing the part of Jabez Flint and his supporting cast includes Walt Whitman, Gertrude Claire, Robert McKim and Virginia Philly. The scenario is by Richard V. Spencer.

Howard Hickman, recently made a director of the New York Motion Picture studios, is putting on a strong two-reel offering, entitled "When Love Leads." It tells the tale of how a girl sacrifices her own pride to preserve the reputation of her sister and how, in the end, both are made happy. Clara Williams, Margaret Gibson, Harry Keenan and Jack Nelson are in the cast.

How a Southern colonel, embittered against his son-in-law, a Northern officer, turns his daughter from the house and how through the influence of his son-in-law, he is granted the postmastership of his home village is interestingly told in "The Tide of Fortune," a two-reel production soon to be released on the Mutual Program by the New York Motion Picture Corporation. The production, which was directed by Jay Hunt, veteran of the Inceville forces, has a particularly strong cast, including George Fisher, Estelle Allen, J. Barney Sherry and Fanny Midgley. The part of Colonel Long, the Southerner, is played by J. Barney Sherry. Colonel Long, the story tells, after closing the doors of his home against his daughter and her child, goes to Washington, in search of the postmastership of his town. On account of his war record and his hostility toward the North, his request is refused. Later, Jack Warren, the young son-in-law enjoys the privilege of obtaining the appointment for the colonel and it is through this act of "Coals of Fire" that a reconciliation is effected. The scenario of "The Tide of Fortune" was written by Richard V. Spencer.

Director Reginald Barker is filming the wheat pit scenes for "The Conqueror," the feature story of finance in which Willard Mack is starring at Inceville. These scenes are among the most important of the entire story, inasmuch as most of the big dramatic business takes place within them. As was the case with "The Man From Oregon," when the United States senate chamber was duplicated on the Inceville stage, photographs are being used to aid in obtaining the correct detail. Mack is giving a remarkable performance of Mark Horn, "wolf of finance" is this big vital production of Wall street and some who have watched his work say that it will eclipse his many wonderful interpretations on the legitimate stage. He is supported by a splendid cast, the principal member of which is Enid Markey, beautiful leading woman. She is playing opposite Mr. Mack.

The exterior of a typical New York theatrical boarding house is one of the interesting sets being erected at Inceville. It is for use in "The Last Act," the big play of stage life, in which Bessie Barriscale is working under the direction of Walter Edwards. Los Angeles is a large and beautiful and accomodating city. But there is one thing that Los Angeles does not possess. That is a dwelling that resembles those in old Manhattan—the compact, brownstone house with an entrance through the basement. Therefore, carpenters, stone-cutters and cement workers are busy building one. The house will have all the exterior appurtenances of the real thing and will have an interior as well, so that the boarders may be

photographed from what will purport to be the street. Walter Edwards, the distinguished character actor of the New York Motion Picture corporation's forces will soon be seen in one of the most appealing characterizations of his screen career, in "The Burglar's Baby," a two part release on the Mutual Program. The story, which is from the pen of Richard V. Spencer, in collaboration with Thomas H. Ince, is one of pathos and affords Edwards as many opportunities for superb acting as he has ever had. Recently Edwards tried an experiment—acting without the use of make-up—and he found it to be so successful that he neglected the use of grease paint and powder again in this absorbing production.

The plot of "The Burglar's Baby" deals with the reformation of Bill Slade, an iron worker who is thrown out of employment. To keep the wolf from the door, he turns burglar and robs the home of Doctor King. The physician gets a good look at Slade, however, before he escapes. Later, the mills re-open and Bill goes back to work.

Bill's baby is stricken ill and Bill asks the druggist to recommend a good doctor. The druggist sends Doctor King to the house. Doctor King recognizes Bill as the burglar, but Bill pleads for forgiveness, telling the physician he has reformed. Doctor King cures the baby and Bill prepares to keep his promise to the physician. Supporting Mr. Edwards are Leona Hutton in the role of the wife and J. Barney Sherry as the doctor.

As a bandit, who after a series of thrilling escapades succumbs to his wife's entreaties to reform, William S. Hart, the renowned star of "The Bargain," "On the Night Stage" and a host of other sterling Ince productions, will soon be seen in "Cash Parrish's Pal," a gripping western drama just completed at the studios of the New York Motion Picture Corporation, for release on the Mutual Program. Hart, as all his other plays, has entered into the very spirit of his role in this story and the result has been another wonderful performance. Though he is a bandit, the character of the man is made to stand out and appeal by Hart, whose work is rivaled by the splendid supporting cast and the beautiful western scenery.

The plot deals with the treachery of Jud Ross, Cash's pal. Following a hold-up, Jud determines to betray Cash, hoping to avenge the wife's resentment of his attentions. Cash and his wife, however, plan to leave for Mexico. They address a note to the sheriff, informing him where the stolen loot may be found, and while Cash is at Mexican's Joe's ranch-house obtaining supplies and his wife is packing up, the sheriff's posse surrounds him. Cash makes his escape. In the meantime, Jud goes to Cash's house and attacks his wife. The posse follows Cash home and one of the men shoots. The bullet misses Cash and kills Jud as he is wrestling with Cash's wife. Cash and his wife make their escape and the sheriff finds the note.

Throughout, the story is replete with tense situations and thrilling with chases and sensational rides, that have always characterized the Hart stories. Hart is supported in fitting manner by Clara Williams as his wife, Robert Kortman as Jud Ross and Lewis Durham as the sheriff.

The scenario for "Cash Parrish's Pal" was written by Richard V. Spencer in collaboration with Producer Thomas H. Ince.

A long, vicious rattlesnake threw a scare into Inceville's camera men the other day when it suddenly put in an appearance in the dark room. The cinematographers were industriously engaged in loading their magazines. J. D. Jennings, who is doing the camera work on "Matrimony," the Julia Dean feature, reached up to a shelf for a can of film. As he removed the can from the shelf the reptile squirmed and dropped on his shoulder. Jennings emitted a terror-stricken cry.

The others, upon learning the cause of the excitement, fled from the room. Robert Newhard, who is filming "The Conqueror," stated that he saw the snake crawl into a pocket in Bob Doeran's coat. Joe August, camera man for Richard Stanton, verified this testimony. Ten minutes later, Otis Gove mustered up courage and entered the vault. He turned up the lights. With the lights full-up, all the camera men were content to remain within the room. But it was an hour before they consented to stand in the dark again and "load up." The snake has not been seen.

C. N. Mortenson, the versatile young actor with the Ince forces, returned to the legitimate stage the other night—but just for a night. He was the principal and most appreciated performer—perhaps because he was the sole professional—at an exclusive society entertainment in Los Angeles. "Morty" numbers among his friends some of the noted leaders and social circles and they asked him to contribute his services. So he did a single and climaxed his evening's work by playing the lead in a one-act play. The dramatic editor of the various papers treated him very kindly the following day.

\* \* \*

## Ship in Flames in Ince Feature

### "The Floating Death" Packed Full of Thrills to Entertain Millions of Theater-goers

Thrills, of the kind to make spectators gasp in anticipation of horror, are many in "The Floating Death," a spectacular feature soon to be released on the Mutual Program by the New York Motion Picture corporation. They are centered about two catastrophes of the sea and are depicted with a vividness that necessitated the expenditure of a small fortune to obtain.

The story is one of intense interest, hinging about the dastardly coercion of a marine inspector by a ship owner. Eben Graham is the ship owner and Bruce, his brother, is United States district attorney. Eben bribes Lathrop, the inspector, to declare one of his excursion vessels, The Estelle, safe. Lathrop's wife and daughter go on an excursion and the Estelle takes fire and sinks. Eben thinks he is immune from responsibility, but Lathrop, before committing suicide, writes a note branding Eben as the real criminal.

Bruce visits Eben to inform him that he will indict him. Eben replies that the day he is indicted, he will file suit for divorce and name Bruce as co-respondent. A newspaper story, stating that an indictment is expected against "the man higher up," proves to Eben that his bluff has been "called." He boards one of his freighters and sails away. The freighter collides with a derelict laden with dynamite and Eben perishes. The closing scene shows Vivian, Eben's wife, telling Bruce to do his duty, she being ignorant of her husband's death.

"The Floating Death" introduces as a leading man, Lewis J. Cody, the former Broadway legitimate favorite. He has the part of Bruce, which he handles in an appealing manner. Richard Stanton is to be seen as Eben, while Enid Markey portrays the wife. The scenario of "The Floating Death" is from the pen of C. Gardner Sullivan.

\* \* \*

### NATIONAL STUDIO NEWS NOTES.

Crazy with the raffles is Stage Carpenter Ben Lee's description of Miss Constance Johnson's mental attitude. Miss Johnson, one of the fairest of the fair at the National studio, bought a hat; she didn't like it, so she grasped the raffle idea as a means of getting rid of it and replacing the money she paid for it, something like \$7. Tickets, at twenty-five cents each, are selling readily, with Harry Fisher as Miss Johnson's secretary and treasurer, and Miss Johnson stands to come out at least \$5 to the good. The venture, in fact, has been so successful thus far that Miss Johnson is planning on getting rid of a few old dresses, while Miss Rena Rogers is looking around for something to raffle. Her famous comedy shoes were suggested by Raymond Russell, but Miss Rogers refuses to part with them. "I am going to take a trip to Catalina in these boats," she said, "and they may later come in handy for tombstones."

Director Fred Hornby has completed a one-act comedy entitled "From Blackstone to Stone." As the name suggests, the story deals with two shyster lawyers, who end their days breaking stone while wearing the ball and chain on a prisoner island. Bill Parsons, who has dropped meteor-like into screen stardom.

William Seltzer has completed his first picture at the National studio. The story has to do with a fake matrimonial agency and the five principal roles are played by Bill Parsons, Miss Rena Rogers, Miss Constance Johnson, Russ Powell and Raymond Russell.

# Personals and Brief Stories of New Productions



EMERSON HOUGH  
Novelist



GRACE CUNARD  
Scenarist



FRANCIS FORD  
Producer

## Features Mark V-L-S-E Program

### *Host of Stars Enhance Dramas Staged By Vitagraph, Lubin, Selig and Essanay*

That theater-goers are to enjoy a long series of dramatic treats, is forecast in the announcement of coming attractions, just made public by the leading producers whose productions make up the V.-L.-S.-E. program. The Vitagraph-Lubin-Selig-Essanay in announcing their list of releases for the second quarterly period, beginning with August 2nd, and ending November 15th, make known a list of picture play features that in variety cover every phase of the dramatic art, and embody themes of every conceivable human emotion. In the picture plays listed, honors are evenly divided between film adaptations of big famous stage successes, and especially written stories, and novels dramatized to meet screen play requirements.

Among the stars in this program of picture plays, are such artists as Marie Dressler, Robert Edeson, Edith Storey, Joseph Kilgour, Virginia Pierson, Myrtle Gonzalez, William Duncan, Dorothy Bernard, George Soule Spencer; Grace Darmond, Harry Mestayer, Antonio Moreno, June Keith, Johnny Slavin, Beatrice Morgan, and Octavia Handworth, supplemented by a host of other players.

August 2nd, Lubin will release "The District Attorney," adapted from the successful play of the same name, written by Charles Klein and Harrison Grey Fiske. It is a story of political life, in which the lights and shades of municipal government are cleverly blended. Dainty Dorothy Bernard and George Soule Spencer assume the leading roles, supported by a strong and evenly balanced cast of well-known Lubin players.

"The Chalice of Courage," produced by the Vitagraph company, from Rev. Cyrus Townsend Brady's novel, was made by the western Vitagraph players, and is a play teeming with the most intense interest from its opening to closing reflection. Myrtle Gonzalez and William Duncan portray the leading characters, and the support they receive from the rest of the cast is of superior dramatic excellence.

"A Bunch of Keys," Essanay contribution for August 16th, is the film version of Charles Hoyt's successful stage comedy. June Keith and Johnny Slavin will be seen in the leading parts.

"The House of a Thousand Candles," from Meredith Nicholson's novel, will be presented by the Selig company on August 23rd with Grace Darmond and Harry Mestayer presenting the principal characters.

"Tillie's Tomato Surprise," in which the inimitable Marie Dressler is expected to repeat the success she made

upon the occasion of her first film appearance, will be offered by the Lubin Company August 30th.

In addition to these five big productions which will be released the first month of the second quarter of the V-L-S-E program, the Vitagraph will offer "Mortmain," with Robert Edeson, on September 6th; "The Lust of Egypt," with Edith Storey and Antonio Moreno on October 4th, and "The Writing on the Wall," with Joseph Kilgour and Virginia Pierson, November 1st.

The Essanay Company will present "The Man Trail" September 15th, from the story by Henry Ovens, author of "The Misleading Lady." On October 11th "In the Palace of the King," and on November 8th, a screen version of the famous screen success, "The Tin Soldier."

The Selig Company will offer "The Circular Staircase" on September 20th; "Whom the Gods Would Destroy" on October 18th, and "The Ne'er-do-Well" on November 15th.

The Lubin Company will contribute an adaptation of the remarkable dramatic success, "The Great Ruby," on September 27th, and on October 25th a film adaptation of the recent dramatic success, "The Great Divide."

8 8 A

## Word Close-ups of Activities, Etc.

(Continued from Page 13)

papers. In less than two minutes time, the same gentleman who purchased the paper from the petite Mutual star rushed up to her and complained of being trifled with, for the paper he held in his hand had been published three months previous. Miss Sampson in laughing tones explained to him that she was attired in a motion picture makeup. As soon as her statement dawned upon him, he laughingly professed that he was the victim of a very good joke. The above story as related by Miss Sampson is very amusing.

Ralph Lewis, who played "Stoneman" in D. W. Griffith's "The Birth of a Nation," has very often played in the theatres where the spectacular film is now being presented. At the Tremont Theatre in Boston, Ralph Lewis about fifteen years ago played with the Jack Gilmore Stock Company, of which Fred Truesdale was also a member, and the present manager, Al. Sheean, was the treasurer of the theatre. At the Illinois Theatre, eight years ago, Ralph Lewis played with Lulu Glaser in "The Madcap Princess," which was a musical version of "When Knighthood Was in Flower," that was originally produced with Julia Marlowe as the star of the play. Louis played "Cardinal Wolsey" in both of the productions that were headed by Julia Marlowe and Lulu Glaser.

# Actors' Society Lauds Laemmle Selig Tells of Film Prosperity

## "King of The Movies" Bars Malefactors From Ranks of Screen Players

Carl Laemmle, president of the Universal Film company, recently stated through the columns of the New York Evening World that he would not use any people in Universal Films on account of notoriety acquired by committing crimes or getting before the public through the police courts, but would use only actors and actresses of established reputation. In appreciation of Laemmle's action the following letter has been sent to him by William F. Haddock, director of the Gotham Film company, who is also president of the Actors' Society of America:

"Dear Mr. Laemmle:—

On behalf of the Actors' Society of America I desire to express the sincere appreciation of the organization for your commendable action in barring from the Universal Film Company's productions persons who have only criminal records in the way of drawing power or who have figured unfavorably in the newspapers, in favor of bona fide actors and actresses.

"The Actors' Society considers this step of yours an important move, and one that will be to your lasting credit. As president of the Actors' Society of America, just entering upon my third consecutive term, I speak for every member of our organization and extend our most sincere thanks, and assure you of our support and well wishes. With kindest regards, very truly yours,

"WILLIAM F. HADDOCK."

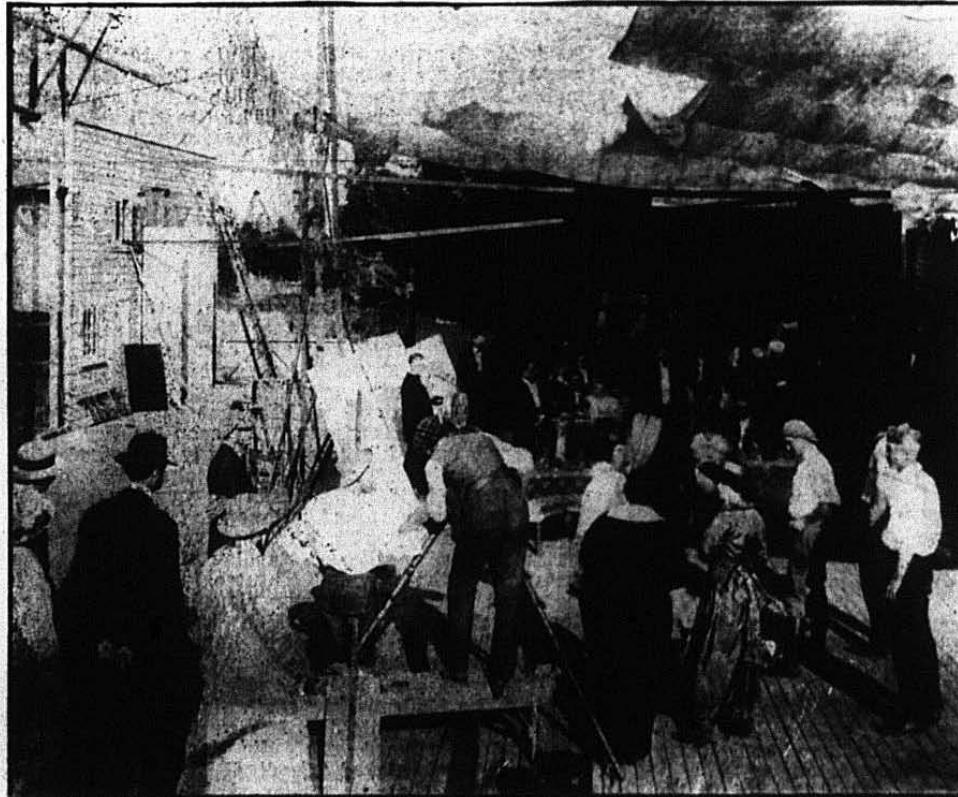
## Motion Picture Leader Says Industry Is Now In Thoroughly Substantial Condition

William N. Selig, president of the Selig Polyscope Company, in an interview several days ago gave the following statements concerning the fifth largest industry in the United States:

"The motion picture business, after a season of financial stringency, which was also experienced to a greater or lesser degree by all industrial enterprises, has again reached its normal stride. Speaking for the Selig Polyscope Company, I can say that business conditions right now are as good, if not better, than at any previous period within the past few years. Notwithstanding European conflict, our film exports have increased, and this is particularly so in South America where American motion picture films are leading.

"The motion picture industry during the past few years has been handicapped by legislative action in various parts of the country. This newest, and one of the most important industries, has seemingly been made the victim of attacks by legislators and others, and whether these attacks were made from ulterior motives or otherwise, I am unable to say. However, the fact remains that much annoyance, time and expense have been caused motion picture manufacturers in their endeavor to offset unjust attacks made upon their industry.

"The impression that fortunes have been made overnight in the motion picture industry, and all motion picture manufacturers are rolling in wealth, is untrue. These businesses have been built up by toil, just the same as any other successful business has been upbuilt. As much capital has been expended, as many risks taken, and as much labor has been put into the upbuilding of the motion picture industry, as of the steel industry, or any other commercial enterprise.



SHOOTING  
A BIG  
INTERIOR  
SCENE AT  
THE BALBOA  
STUDIOS  
IN  
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BEACH,  
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PATHE  
FEATURES  
ARE  
MADE

# Film Releases of the Week

## GENERAL FILM PROGRAM Biograph

6-28. His Fatal Shot, D.	1
66-29. Love's Melody, D.	2
7-1. Fate's Healing Hand, D.	1
7-2. Souls of Dee (Re-issue), D.	1
7-3. Luxurious Lou, D.	1
7-5. The Summoning Shot, D.	1
7-6. The Smuggler's Ward, D.	2
7-8. The Claim of Honor, D.	1
7-9. A Timely Interception, D. (Re-issue)	1
7-10. Old Offenders, D.	1
7-12. As It Happened, D.	1
7-13. Coincidence, D.	2
7-15. The One Forgotten, D.	1
7-16. Broken Ways (Re-issue), D.	1
7-17. The Little Runaways, C.-D.	1

### Edison

6-30. Cartoons in the Hotel, C.	1
7-2. The Tragedies of the Crystal Globe, D.	3
7-3. Was It Her Duty? D.	1
7-7. It May Be You, C.	1
7-9. Eugene Aram, D.	4
7-10. The Brand of Cain, D.	1
7-14. Cartoons in the Laundry, C.	1
7-16. Her Vacation, D.	3
7-17. For His Mother, D.	1

### Essanay

6-28. Trapped, D.	1
6-29. Providence and Mrs. Urry, D.	3
6-30. Dud Resolves Not to Smoke, C. and Scenic	Split
7-1. A Countless Count, C.	1
7-3. The Inner Brute, D.	2
7-5. A Boomerang of Blood, D.	1
7-6. The Rajah's Tunic, D.	2
7-7. In King Ko Koo's Kingdom, Cartoon and Scenic	Split
7-8. Education, C.	1
7-9. Broncho Billy Well Repaid, D.	1
7-10. The Counter Intrigue, D.	3
7-12. The Leather Goods Lady	1
7-13. The Fatal Temper, D.	3
7-14. The Fable of the Scoffer Who Hard, C.	1
7-15. The Pipe Dream, C.	1
7-16. The Bachelor's Baby, W.-D.	1
7-17. Jane of the Soil, D.	2

### Kalem

6-28. The Bondwoman, D.	3
6-29. The Merry Moving Men, C.	1
6-30. The Accomplice, D.	2
7-2. The Suffragette Sheriff, D. (Re-issue)	1
7-3. The Midnight Limited, D.	1
7-5. The Seventh Commandment, D.	2
7-6. Some Romance, C.	1
7-7. The Frame-up, D.	3
7-9. Hiding from the Law, D.	1
7-10. A Wild Ride, D.	1
7-12. Midnight at Maxim's	4
7-13. A Flashlight Flivver, C.	1
7-14. The Straight and Narrow Path, D.	2
7-16. For Her Brother's Sake, D. (Re-issue)	1
7-17. A Deed of Daring, D.	1

### Lubin

6-29. Her Choice, C.	
6-30. The Path to the Rainbow, D.	3
7-1. By the Flip of a Coin, D.	2

## 7-2. Her Mother's Secret, D. .... 1

7-3. A Day on the Force, C. .... 1

7-5. A Story of the Past, D. .... 1

(Road o' Strife, No. 14) .... 1

7-6. The Cannibal King, C. .... 1

Ping Pong Woo, D. .... 1

7-7. The eBast, D. .... 2

7-8. Whom the Gods Would Destroy, D. .... 3

7-9. Money! Money! Money! D. .... 1

7-10. The New Valet, C. .... 1

7-12. The Coming of the King-

dom, D. (Road o' Strife, No. 15) .... 1

7-13. What a Cinch, C. and

Studies in Clay, C. .... Split

7-14. All for Old Ireland, D. .... 3

7-15. A House of Cards, D. .... 2

7-16. An Hour of Freedom, D. .... 1

7-17. Fifi's Ma Comes Back, C. .... 1

### KNICKERBOCKER

7-7. Hamlet, D. .... 3

7-21. The Cup of Chance, D. .... 3

### MINA

7-1. A Harmless Flirtation, C. .... 1

7-8. A Night's Lodging, C. .... 1

7-15. The Fighting Kid, C. .... 1

### Selig

#### Hearst-Selig News Pictorial

Issued every Monday and Thursday.

6-15. The Heart of the Sheriff, W.-D. .... 1

6-16. A Tragedy in Panama, D. .... 1

6-17. His Father's Rifle, D. .... 3

6-19. The Angel of Spring, D. .... 1

6-21. The Fortunes of Mariana, D. .... 2

6-22. With the Aid of the Law, D. .... 1

6-23. The Onion Patch, D. .... 1

6-24. Sands of Time, D. .... 3

6-26. The Tiver Cub, D. .... 1

6-28. The Girl and the Reporter, D. .... 2

6-29. On the Border, D. and Some

Speed, C. .... Split

6-30. The Mystery of Dead Man's

Isle, D. .... 1

7-1. War o' Dreams, D. .... 3

7-3. Trailed to the Puma's Lair, D. .... 1

7-5. A Studio Escapade, D. .... 2

7-6. The Coyote, W.-D. .... 1

7-7. The Adventure Hunter, D. .... 1

7-8. Ebb Tide, D. .... 3

7-10. Bound by the Leopard's

Love, D. .... 1

7-12. The Shadow and the Shade, D. .... 2

7-13. The Parson Who Fled West, W.-D. .... 1

7-15. The Octopus, D. .... 3

### Vitagraph

6-29. The Hand of God, D. .... 1550

A Cute Little Bear, Ed. .... 250

6-30. The Evolution of Cutey, C. .... 1

7-1. The Honeymoon Pact, C. .... 1

7-2. Hunting a Husband, C. .... 1

7-3. The Criminal, D. .... 3

7-5. The Revolt of Mr. Wiggs, C. .... 1

7-6. The Man from the Desert, W. D. .... 3

7-7. The White and Black Snowball, C. .... 1

7-8. Bertie's Strategem, C. .... 1

7-9. Love's Way, Cob.-D. .... 1

7-10. Insuring Cutey, C. .... 2

7-12. Mr. Jarr and Gertrude's

Beaux, C. .... 1

7-13. A Natural Man, Com.-D. .... 2

7-14. The Honeymoon Baby, C. .... 1
7-15. Billy, the Bear Tamer, C. .... 1
7-16. Welcome to Bohemia, C. .... 1
7-17. The Confession of Madame Barastoff, D. .... 3

## MUTUAL FILM PROGRAM

### American

6-28. By Whose Hand? D. .... 2
6-30. A Good Business Deal, D. .... 1
7-2. O Woman Scorned, D. .... 1

### Beauty

6-29. The Maronna, D. .... 1
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### Broncho

7-7. Tools of Providence, D. .... 2
7-14. The Ruse, D. .... 2
7-21. Cash Parish's Pal, D. .... 2

### DOMINO

7-1. The Failure, D. .... 2
7-8. The Ace of Hearts, D. .... 2
7-15. The Burglar's Baby, D. .... 2

### Fallstaff, formerly Princess

7-2. The Silent Co-ed, C. .... 1
7-9. P. Henry Jenkin and Mars, C. .... 1

### Kay Bee

6-25. The Floating Death, D. .... 2
7-2. His Mother's Portrait, D. .... 2
7-9. The Hammer, D. .... 2

### Keystone

6-21. (Special) The Little Teacher, C. .... 2
6-28. Fatty's Pup .... 1
6-28. (Special) Foiled by Fido, C. .... 2

7-5. (Special) Court House Crooks, C. .... 2
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### Komic

7-4. Mr. Wallack's Wallet, C. .... 1
7-11. Beppo, the Barber, C. .... 1

### Majestic

6-29. The Kid Magician, C. .... 1
7-4. The Old High Chair, D. .... 2
7-6. The Hired Girl, D. .... 1

### Mutual Weekly

Issued every Thursday.

### Reliance

6-28. The Showdown, D. .... 1
6-30. In Old Mexico, D. .... 1

7-2. Little Marie, D. .... 2
7-5. The Healers, D. .... 1

7-7. The Fortification Plans, D. .... 1
7-9. At the Postern Gate, D. .... 1

7-10. The Headliners, D. .... 2
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### Royal

7-3. One Good Cook, C. .... 1
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### Thanhouser

7-4. His Two Patients, D. .... 1
7-6. Picture of Dorian Gray, D. .... 1

## UNIVERSAL PROGRAM

### Animated Weekly

Issued Every Wednesday.

### Big U

6-24. The Tinker of Stubenville, D. .... 1
6-24. Their Secret, D. .... 2

7-1. The Old Grouch, D. .... 1
7-4. The Adviser, D. .... 1

7-11. The Closing Chapter, D. .... 3
7-15. The Opening Night, D. .... 2

### Bison

6-26. The Test of a Man, D. .... 2
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# Film Releases of the Week---Continued

7-3. Jane's Declaration of Independence, D.....2  
 7-10. The Ulster Lass, D.....2  
 7-17. The Toll of the Sea, D.....2

## Gold Seal

6-22. (Adv. 4) "For the Honor of a Woman," D.....2  
 6-28. (Adv. 5) "In the Name of the King," D.....2  
 7-6. (Adv. 6) "The Crown of Death," D.....2  
 7-13. The People of the Pit, D.....2

## Imp

6-24. Larry O'Neil, Gentleman, D.....2  
 6-25. Conscience, D.....4  
 7-2. The Marble Heart, D.....4  
 7-5. The Wrong Label, D.....1  
 7-9. Copper, D.....2  
 7-13. His New Automobile, C.....1  
 7-16. The Eleventh Dimension, D.....2

## Joker

6-26. When Shultz Led the Orchestra, C.....1  
 6-28. The Mechanical Man, C.....1  
 7-3. A Skin Game, C.....1  
 7-5. Right Off the Reel, C.....1  
 7-10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed. Split  
 7-17. Freaks, C.....1

## Laemmle

6-30. The Grail, D.....2  
 7-4. Billie's Baby, Com.-D.....1  
 7-11. Martine Lowe-Fixer, Com.-D.....1  
 7-15. Dear Little Old Time Girl, D.....1  
 7-18. For His Superior's Honor, D.....1

## L-Ko

6-23. A Dismantled eBeauty, C.....1  
 7-4. The Curse of Work, C.....2  
 7-7. The Child Needed a Mother, C.....1  
 7-18. A Doomed Hero, C.....2

## Nestor

6-22. A Peach and a Pair, C.....1  
 6-29. When Hubby Grew Jealous, C.....1  
 7-2. When the Spirits Moved, C.....1  
 7-6. When Their Dads Fell Out, C.....1  
 7-9. Lizzie Breaks Into the Harem, C.....1  
 7-12. When Father Had the Gout, C.....1  
 7-16. Her Rustic Hero, C.....1

## Powers

7-8. Lady Baffles and Detective Duck in "Baffles Aids Cupid," C.....1  
 7-10. Was She a Vampire? D.....1  
 7-15. Captain Kent's Seals, Vaudeville, and Friends of the Animals' Wizard, Ed. Split  
 7-17. The Stranger, D.....1

## Rex

6-22. A Mountain Melody, D.....1  
 7-1. Vanity, D.....2  
 7-6. Steady Company, Com.-D.....1  
 7-8. Souls in Pawn, D.....3  
 7-13. When Hearts Are Trumps, Juvenile D. Split  
 7-16. The Trust, D.....1

## Victor

6-21. Circus Mary, D.....3  
 6-25. The Remedy, C.....1  
 6-28. The Cheval Mystery, D.....3  
 7-5. The Little White Violet, D.....2  
 7-9. The Violin Maker, D.....1  
 7-14. His Prize Story, D.....3  
 7-16. The Trust, D.....1

## CONTINENTAL FEATURES

### Majestic

Ruy Blas.

### Mutual Special

Mexican War Pictures.

### New Majestic

Sapho.

### N. Y. Motion Picture

The Wrath of the Gods.....  
 Zu Zu, the Band Leader.....

### R. & M.

Home, Sweet Home.

### Thanhouser

Joseph In the Land of Egypt  
 Cardinal Richelieu's Ward.  
 Dope.

### Cort Film Corporation

The Melting Pot.....5 reels

### Cosmofotofilm Company

Two Little Britons (coming) 3 parts  
 The Middleman .....5 parts  
 Brother Officers .....5 parts

o

Incomparable Mistress Bellair, 4 parts  
 "1914" by "Rita" .....2 parts  
 Liberty Hall .....3 parts  
 Lil o' London .....4 parts  
 Two Little Britons .....3 parts  
 The Middleman .....5 parts

### FOX FILM CORPORATION

The Devil's Daughter.....5 reels  
 Should a Mother Tell? .....5 reels

### GEORGE KLEINE ATTRAC-TIONS

The Spendthrift .....5 parts

### GOTHAM.

7-1. A Trade Secret .....5 parts

### Great Northern Film Company

The Heart of Lady Alaine .....4 reels

### ITALA FILM COMPANY

Billy Sunday .....1 reel

### LIFE PHOTO FILM CORPORA-TION

A Modern Magdalen.

Strange Conduct of Judge Legarre....5

The Unbroken' Road .....5

### MUTUAL MASTER PICTURES

27. The Flying Twins (Thanhouser) .....4 reels

28. The Secretary of Frivolous Affairs (Am.) .....4 reels

29. The Fox-Woman (Majestic) 4 reels

### PARAMOUNT PICTURES

#### Bosworth

7-5. Rugmaker's Daughter .....5 reels

#### Famous Players

7-1. Little Pal .....5 reels

7-26. Seven Sisters .....5 reels

#### Jesse Lasky Company

7-8. The Clue .....5 reels

7-12. Kindling .....5 reels

7-19. The Fighting Hope .....5 reels

7-29. Puppet Crown .....5 reels

### Morosco Photoplay Company

7-22. Kilmeny .....5 reels

### F. O. NIELSEN

Guarding Old Glory .....5

### VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

### Vitagraph

7-12. Crooky Scruggs .....5 parts

### Lubin

7-5. Valley of Lost Hope .....5 parts

### Selig

7-26. A Texas Steer .....5 parts

### Essanay

7-19. The Blindness of Virtue 5 parts

### WORLD FILM CORPORATION

### Brady

7-12. After Dark

7-19. The Cub

7-5. Big League Stuff, No. 1

7-12. Big League Stuff, No. 2

o

### METRO PICTURES CORPORA-TION

#### Popular Plays and Players

The Spell of the Yukon

Vampire

Greater Love Hath No Man

#### B. A. Rolfe Photoplay, Inc.

The Right of Way

The Purple Lady

The Liars

A Royal Family

The Second in Command

### SHUBERT

7-26. Marrying Money

o

### PATHE EXCHANGE

Beulah .....6 parts

The Lone Star Rush .....5 parts

Hearts and Flowers, D. .....5 parts

The Last Chapter .....5 parts

The High Hand .....5 parts

The Man Who Could Not Lose 5 parts

Hoosier School Master .....5 parts

The Truth Wagon .....5 parts

Jack Chanty .....5 parts

Pageant of San Francisco .....5 parts

The Last Egyptian .....5 parts

The New Wizard of Oz .....5 parts

The Chocolate Soldier .....5 parts

Always In the Way

7-15. The Running Fight .....5 reels

Prohibition .....5 parts

Are We Ready? .....4 reels

The Princess of India .....5 reels

Japan .....6 reels

China .....6 reels

7-15. The Tangles of Pokes & Jabs

7-12. Pokes & Jabs in ((2 for a

Quarter"

7-19. Pokes & Jabs in "One Busy

Day"

Tammany Young,  
Comedian, All Celtic Films.

J. A. Fitzgerald,  
Director, All Celtic Films.

J. A. Badaracco,  
Photographer, All Celtic Films.

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"Rafferty Settles the War," "Rafferty Stops a Marathon Runner," "Rafferty at His Summer Home," "Rafferty Goes to Coney Island," "Rafferty at the Hotel DeRest"—one reel a week.

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B. A. ROLFE

GEO. H. MELFORD

DIRECTING

For Lasky Feature Play Company.

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the announcement on  
Page 6?

It will pay you to send us  
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you and you can help us

Cafe  
Bristol  
Wm. Schneider  
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3 STORES

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Store No. 3, 412 S. Spring

MILLER'S  
Junction of Spring and Main, at Ninth.  
One Week Commencing Monday, July 12th,  
William Fox Presents Rex Ingram's Powerful  
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"SHOULD A MOTHER TELL?"  
The question that upset two continents. See how the  
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Holmes and Arthur Hoops, answer and  
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a woman's sacred secret.  
Added attractions: Monday, Tuesday, Wednesday,  
Eighth installment of "The Goddess." Thursday  
Friday, Saturday, and Sunday, fourth episode  
of "Romances of Elaine."



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The office of the Photoplay Weekly is now  
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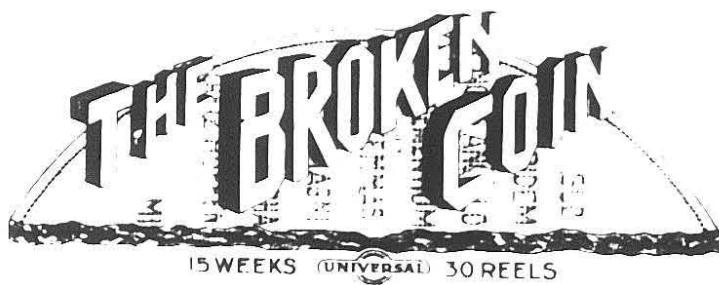
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## Miss Dorothy ("Dot") Farley, Star of Luna Comedies

*Who, under the highly artistic direction of Gilbert P. Hamilton, has delighted thousands of theater-goers by her excellent work as a featured film comedienne*

Special Venice Edition  
FOR THE GREAT SERIAL



GRACE CUNARD  
Leading Woman and Scenario  
Writer



FRANCIS FORD  
Leading Man and Serial Director

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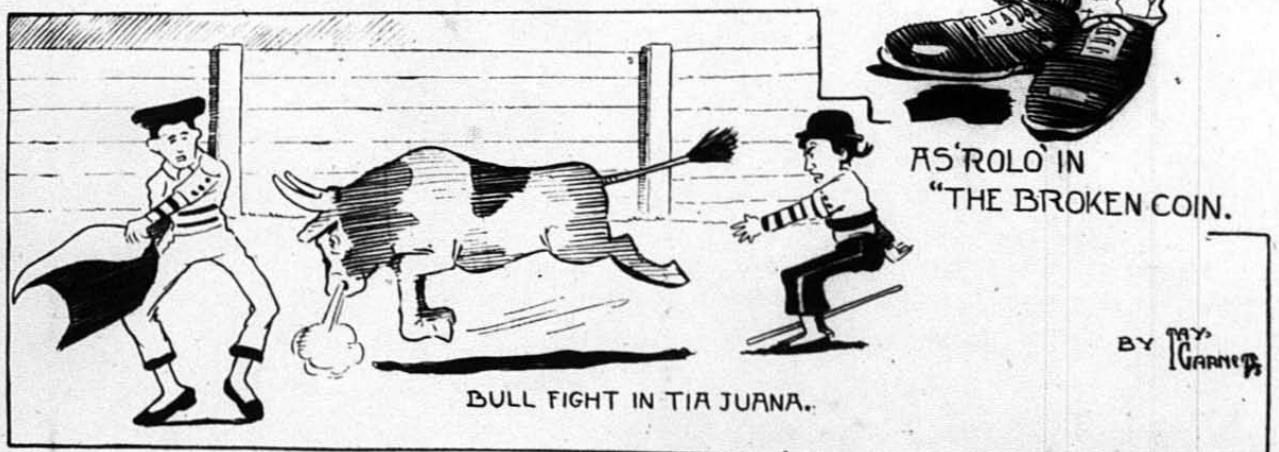
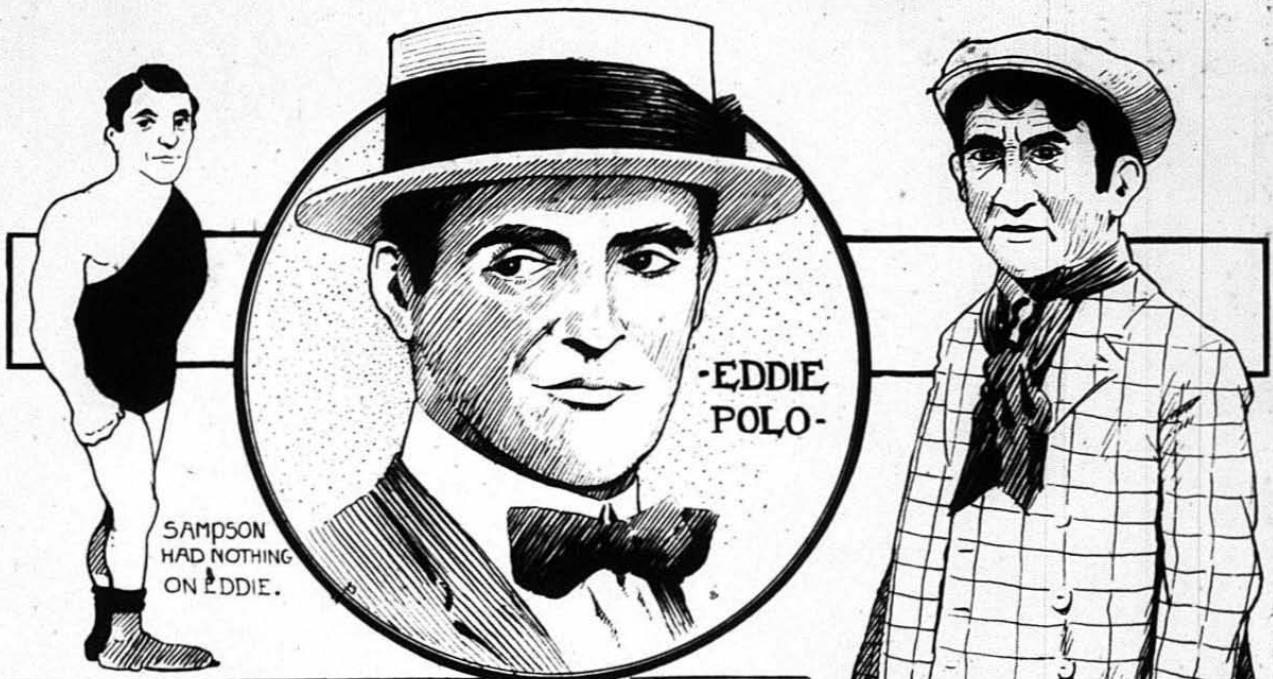
IN

**“The Face  
in the  
Moonlight”**

Robert Mantell's Stage Success

**Added Attraction**

Latest Installment of the  
“Diamond from the Sky”



### EDDIE POLO.

Celebrated Circus Acrobat, Grand Tumbler, who, as Roleaux, a Spy, in "The Broken Coin" Serial, has Defied Death Scores of Times in Thrilling Leaps in Midair.

# HARRY SCHUMM UNIVERSAL



HE SCORES  
HEAVILY AS  
KING MICHAEL  
IN "THE BROKEN  
COIN" SERIAL.

DRAWN BY  
RAY GARNETT

## Norma Talmadge Films Awaited

The coming of Miss Norma Talmadge and the return of Bruce Mitchell, managing director, is the chief topic of conversation among officials and employees of the National Film corporation. With their arrival there will be increased activity on all sides. The organization of three new companies will be begun at once and work rushed on productions featuring Miss Talmadge, Miss Irena Rogers, Miss Constance Johnson, "Bill" Parsons and Russ Powell. Miss Talmadge will be featured in high class comedies as well as dramatic productions; the latter which will be taken from the works of some of the best known authors. Miss Constance Talmadge, sister of "the International Darling," will appear in some of the Talmadge productions.

Preceding her to the National studio is the popularity of the former Vitagraph star, who has been engaged for two years to appear under the direction of Bruce Mitchell in National film. Scores of letters from exhibitors the country over have been received asking for information of the first Talmadge releases. Especially is there a demand for "Captivating Mary Carstairs," the first pretentious Talmadge production.

Carolyn Mitchell, a prominent screen player, who is the wife of Director Bruce Mitchell, has returned from a several weeks' visit in San Francisco and has resumed her screen work under the direction of William Seiter.

Allan Forrest, one of the best known of the younger screen actors, has been engaged by the National Film corporation to appear in leading support of Norma Talmadge. Mr. Forrest has closed an engagement at the Universal, where he had been for two years, and is awaiting the arrival of Miss Talmadge. The Talmadge-Forrest combination should be one of the strongest in the game, and much is expected of it by President Parsons.

## Universal City Items

M. G. Jonas, head of the Universal's Pacific Coast studio publicity department, has returned from San Francisco where he has been for the past week as special representative of the company at the convention of the Motion Picture Exhibitors' League of America.

Carl Laemmle, president of the Universal company, who has been at the Pacific Coast studios for the past two months, left for New York this week.

Few more successful celebrations have been held at Universal City than the Rodeo in honor of the visiting Elks last Saturday. Fifteen hundred Elks, together with some 250 Texas Rotarians visited the picture city to be initiated into the mysteries of motion picture production. In addition to showing them the production of a number of big scenes in pictures now being staged there, a round-up was also held in their honor. Supplementing the regularly employed cowboys and cavalrymen at the ranch, a number of title holders were brought in from the outside to lend their aid in making the day a memorable one for the visitors. Art Accord, Pacific coast champion in bull dogging steers, Ed Gibson, champion all-round cowboy, which title he won at the Pendleton, Ore., round-up, Ray Jones, whose fancy roping has placed him in a class by himself, and Jane Bernoudy, champion woman fancy roper of the world, were among the better known of the contestants. In addition to these events, Paul Bourgeois and Rex de Rosselli, animal trainers extraordinary staged a number of scenes from animal productions which met with the enthusiastic approval of those in attendance. The festivities lasted until a late hour in the afternoon when the visitors again entered their autos and drove to the city.

A five-reel comedy, filmed in thirteen days. That is the record which Al E. Christie established in the production of *Mrs. Plum's Pudding*, featuring Miss Marie Tempest in the stellar role. That such a production could be turned out in so short a space of time without having the appearance of having been rushed is hard to believe. The proof of the pudding, however, lies in the eating (or perhaps seeing would be more appropriate in this instance) and after having witnessed the production of this latest Nestor company release there is small chance to cavil. It was Miss Tempest's first appearance in pictures and she did remarkably well. She was ably supported in her work by the regular Nestor crew of Lee Moran, Eddie Lyons, Violet MacMillan, Harry Rattenbury, Jean Hathaway and Gus Alexander.

Nat C. Goodwin, under the direction of Otis Turner, has started work in his first motion picture at the Universal Pacific coast studios. A film adaptation of Octave Mirabeau's French tragedy, *Business Is Business*, prepared especially for Goodwin by F. McGrew Willis is the vehicle chosen for this Broadway star. The film will be in four reels.

A three reel story of the west, written by F. McGrew Willis under the title, *In the Sunset Country* is this week occupying the attention of Burton King at Universal City. The story is an exceptionally vivid picturization of the life in the west. Luella Maxim, Willfred Roger and Sherman Bainbridge appear in the principal roles.

Robert Leonard is still at work on his big feature, *Renunciation*, a four reel drama of the west written especially for Julia Dean by Peter B. Kyne and Harvey Gates.

Joseph De Grasse and his company of Rex players are approaching the concluding scenes in their production of a three reel drama of French peasant life entitled, *The Fleur De Lis*. Cleo Madison, Arthur Shirley and Lon Chaney play the leading roles.

*He Fell in the Cabaret* is the title of a comedy which Horace Davey and his Nestor players are this week staging at Universal City. Neal Burns, Jack Dillon and Billie Rhodes are the leads.



FRANCIS FORD AND GRACE CUNARD in an old picture entitled "The White Picaro," in which Miss Cunard played a Spanish girl, and Mr. Ford, a greaser. (Universal Film, 1913).

# Vast Hosts to See Film Stars in Thrills at Venice Sunday

*Francis Ford and Grace Cunard to Enact Leading Roles in Great Drama, "The Broken Coin," The Biggest Serial Success Ever Known in History of Cinematography.*

ONE of the greatest assemblages of people ever congregated at a seaside resort is expected at Venice next Sunday afternoon, July 25th, to witness the filming of many spectacular scenes in the great Universal serial photodrama, "The Broken Coin." The attraction has been extensively advertised by the City of Venice and many others concerned, and signs indicate that the multitude of spectators will be the largest number of people ever assembled in the world to see moving pictures in the making.

The cinema thrills to be staged at Venice are to form the most important scenes in the fourteenth chapter of "The Broken Coin" and will embrace nerve-tingling exploits of a large company of players on the beach and in the ocean waters. An airship, man-of-war and submarine will be used, together with cannons, torpedoes and other military equipment. Francis Ford, one of the most famous directors in the film industry, will manage the players and also enact the most important male role. Miss Grace Cunard, who wrote the scenario of "The Broken Coin," is the leading woman of the big serial.

Among the other renowned thespians in the scenes to be staged at Venice will be Mina Cunard, Harry Schumm, Jack Ford Reese Gardner, Mark Fenton, Earnest Shields, Lewis Short, W. C. Canfield, Bert Wilson Neil Hardin, and Eddie Polo, the latter being the renowned circus acrobat whose death-defying leaps through air have made thousands gasp, during his long career with leading canvas shows in all parts of the world. The serial photodrama has proved to be the most successful production of its kind ever filmed anywhere, and the proprietors of moving picture theaters in all sections of the United States and Canada are unstinted in their praise of the magnificent settings, thrilling scenes and thoroughly artistic acting.

## TOM MIX HONORED BY RECEPTION

Tom Mix, the famous cowboy-actor of the Selig Polyscope company and a company of players who recently left Los Angeles, have begun work at their new studio in Las Vegas, N. M., where a new series of Selig western photoplays will be produced. A reception was accorded Mix and his companions upon their arrival such as had seldom been seen in the New Mexican city. He is well known in Las Vegas and many cow punchers now at work in the surrounding country formerly rode the plains with him. This was one of the reasons the Selig Company decided to send Mix to Las Vegas, for he will have the use of practically all the ranches and cattle in the neighborhood, besides being able to recruit a small army of cowboys at any time he wishes.

      Δ      Δ

## CONNIE MILES WITH NATIONAL FILM STUDIOS

Cornell Miles, who for several years was motion picture editor of the Los Angeles Tribune and who is esteemed by everybody in the industry as one of the most talented writers among cinema authorities, has begun work in his new position as press representative of the National Film Corporation, at the Hollywood studios. Until recently he was editor of The Photoplayers Weekly. Connie, as he is known to his hosts of friends, was for many months chief of the publicity department of the Universal Company's West Coast studios, at the old Hollywood location, and in this service he gained a most profound insight into all the details of high class press work for motion picture producing. Bill Parsons, president of the National Film Corporation, is to be congratulated on his wisdom in acquiring the services of Miles, for he is a first class writer, good fellow, motion picture expert and all-around publicity leader.

## ABE LINCOLN JOINS MAJOR FILM COMPANY

Abe Lincoln, one of the best-posted film experts in the industry, has accepted a position with the Major Film Manufacturing Company, in an advisory capacity, and is located in offices in the Majestic Theatre Building. It is understood that the corporation will soon begin work in producing a series of big dramas, and in these activities Abe Lincoln's thorough knowledge of cinema science will be most valuable to the concern. Lincoln for several years was a member of the Universal's staff of players, where he enacted important parts with Francis Ford's company, and with other Big U directors. For many months Lincoln was a director with a Moneta Avenue studio.

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## NICHOLAS POWER IN SHRINERS PARADE

Nicholas Power, President of the Nicholas Power Company, was a prominent figure in the recent parade of the Shriners of Kismet Temple, Brooklyn, New York. Two thousand Shriners, fantastically garbed, paraded through the streets. The parade was an innovation and was in honor of the initiation of twenty-nine new Shriners. The affair, for which numerous and elaborate arrangement were made, was a big success. The main feature of the parade was the "Zoo" which consisted of the twenty-nine who were to be initiated. All were rigged out as animals and their antics gave much amusement.

Nicholas Power was accompanied in his auto by Past Potentate John A. Morrison, Dan A. Robertson, the old show man, Edward Earl and Arthur J. Lang. Power recently presented Kismet Temple with a Power's Cinematograph No. 6A and motion pictures now constitute a part in all Kismet affairs.

# Scenario Writer and Director of "The Broken Coin"

## GRACE CUNARD

**T**O call Grace Cunard "The Most Wonderful Girl on the Screen," is merely to give an extra shade of color to the Lilly. She wrote the scenario of the great serial, "The Broken Coin."

Whether for her beauty, clever acting, splendid costumes, diversity of talent or any of a hundred other qualifications, she stands alone on a pinnacle of her own greatness.

To millions of men all over the world, the mention of moving pictures brings up the thought of Grace Cunard, so associated is she in their minds with everything that is best in the photoplay world.

Backed up by the wonderful skill and versatile talents of her co-partner and director, Francis Ford, she has attained a position from which nothing can dislodge her.

Her beauty and superb acting in such gems as "Smugglers' Island," "The Mystery of the Throne Room," "A Study in Scarlet," "The Call of the Waves," "The Ghost of Smiling Jim," "Nabbed" and hundreds of other motion picture masterpieces, have placed her in a class by herself.

If she had done nothing beside her wonderful work in the great "Lucille Love" series, she would have made herself famous by this one great performance alone.

In addition to all this, Miss Cunard is herself a scenario writer of renown with many of famous photoplays to her credit. She knows the motion picture business from A to Z and is never at a loss for either action or incident.

## SANTA BARBARA FOLK OWN AUTOS

The entrance to the American studios at Santa Barbara looks like a country club these days. Nearly every member of the acting and business companies possesseses an automobile. All cars are parked at the entrance.

Vivian Rich, starring in "The Honor of the District Attorney," is an enthusiastic pedestrian. The pretty "Flying A" star led a group of hikers on a 25-mile jaunt in the mountains last week.

"His College Wife," the newest of the American "Beauty" films in which Neva Gerber and Webster Campbell star, is a crackerjack one reeler.

Lottie Pickford, the international favorite starring in "The Diamond From the Sky," received many letters last week, from all parts of the country. Every missive—most of them from masculine writers—contained a laudatory tribute to her wonderful work in "The Diamond From the Sky."

"Wait and See" is the latest "Flying A" drama featuring Edward Coxen and Winifred Greenwood. It is replete with striking effects, and the players' work is delightful.

## SID OLcott AND HIS "YELLOW DEVIL"

While in London, Sid Olcott, the famous producer of Irish pictures, took unto himself a big yellow, sixty horsepower touring car, which he bundled on to one of the funny little freight trains they use over there, and shipped it to Killarney, Ireland, from where he again transferred it over the country road to eBaufort, the scene of his operations. The lads in Kerry County, who are very much averse to any shade pertaining to orange (which is the color of the North of Ireland Ulster people) rubbed their eyes in astonishment upon beholding the auto spinning past their slow moving donkey carts, and vowed to wallop the man that had the audacity to bring that yellow devil into their midst. However, a change of heart ensued when they found that the owner was their much respected Sidney Olcott, who had returned upon one of his yearly visits to photograph their beautiful lakes and mountains, and incidentally leave quite a number of perfectly good American dollars behind, when he took the evil omen away with him.

## FRANCIS FORD

**F**RANCIS FORD is the most versatile member of the great Moving Picture world today.

Not only is he a star of the first magnitude but as a writer of the highest type of scenarios, as director and producer, he has made an undying mark in every branch of the game.

His great sensational success in "Lucille Love," the first great serial Photoplay ever produced, stamped him as a past master of the 33rd degree in the production of the highest grade of masterpieces of photoplay art.

Since then he has added to his reputation with such triumphs as "The Doorway of Destruction," "The Hidden City," "The Phantom of the Violin," "Three Bad Men and a Girl," "The Heart of Lincoln," "The Madcap Queen of Gretzhoffen," and hundreds of other photoplays, famous the world over.

Wherever films are shown, Francis Ford is unanimously hailed as the "Uncrowned King of the Screen." Not only is he an actor of marked brilliance and versatility but his productions are far and away beyond those to which the ordinary producer usually confines his efforts.

Movie Fans know him as a brother and look for his productions with an interest born of the knowledge that whatever Francis Ford does is bound to be brilliant.

Not only does he play the leading male part in "The Broken Coin," but directs every phase of the production of this great serial.

## MILLER'S THEATER TO SHOW BIG DRAMA

"Dr. Rameau," one of the most widely read and discussed books in the English language, has been made into a six-reel picture classic by the famous Fox company and will be shown at Miller's Theatre, at the junction of Spring and Main at Ninth streets, for one week beginning Monday, July 26. This drama unfolds one of the most powerful stories ever presented upon a moving picture screen. It is replete with big moments and there is no let up in the action. In the particularly strong scenes leading up to the startling climax the suspense is terrific. Frederick Perry, the bright particular star of this year's New York triumph, "On Trial," portrays the same role. Mr. Perry is regarded as one of the foremost dramatic artists on the stage today. In "Dr. Rameau" he has a vehicle that is stranger than anything he has ever done before. The character is a complex one and the masterly interpretation that he gives to the part will be remembered as one of the most impressive pieces of acting ever witnessed. Dorothy Bernard, former Belasco Stock company favorite in this city plays the leading female role with telling charm and power. The big supporting cast includes Jean Sothern, Stuart Holmes, Geo. Alison and Edith Haller. The added feature is the latest episode of "The Goddess," shown Monday, Tuesday and Wednesday, and the new "Romance of Elaine," shown Thursday, Friday, Saturday and Sunday.

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## VICTOR MOORE IN CHIMMIE FADDEN SERIES

Following the success of the new photo-comedy, Chimmie Fadden, with Victor Moore as the star, which was released by the Lasky company through the Paramount Pictures Corporation, arrangements were made by the company, to present Moore in a series of Chimmie Fadden productions. Congressman E. W. Townsend, of Montclair, N. J., who wrote the Chimmie Fadden stories when he was a reporter for the New York Sun, saw the photoplay at the Strand Theatre, New York. Immediately he wrote a letter to the Lasky company praising the production.

The next photo-comedy of the series will be Chimmie Fadden in the West, preparations for which have been begun at the company's studios in Hollywood.

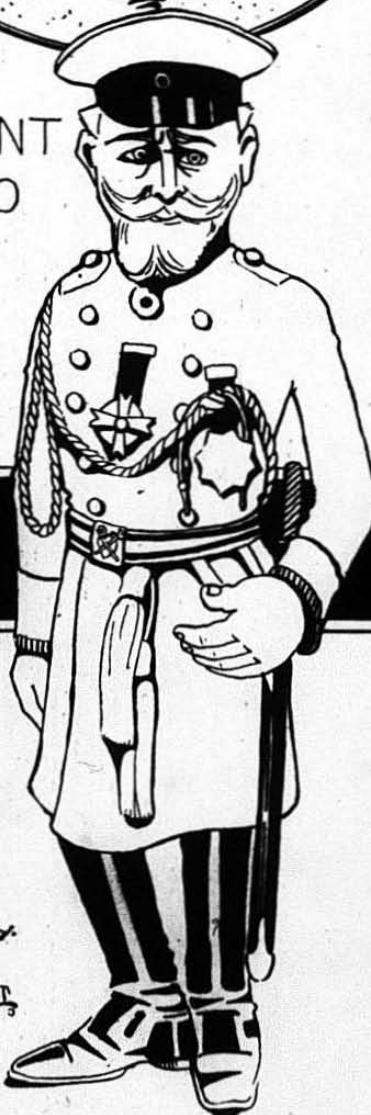


MARK  
FENTON



ERNEST  
SHIELDS

AS COUNT  
SACHIO



AS PHILLIP,  
KING OF  
GRAHAFFEN



DRAWN BY  
RAY GARRICK

# Thrilling Story of "The Broken Coin" Shown in Synopsis

KITTY Gray, an American newspaper woman and star reporter on a popular newspaper, finds in an old curio shop half of a broken coin, with a peculiar Latin inscription on it. Her curiosity is aroused by the word "Gretzhoffen" and she goes home and looks up an old article of hers written some time before regarding the Kingdom of Gretzhoffen and its threatened bankruptcy.

Thinking she has material for a good story, she sees the editor of her paper and wagers with him one year's salary. If she does not come back with a good story regarding the hidden treasures of the Kingdom of Gretzhoffen he can donate her salary to charity. Her remarks are treated lightly by the staff, but she has made up her mind, and, as the editor accepts her wager, she starts for Gretzhoffen. Arriving there, Kitty finds the throne is occupied by a puppet king, whose name is Michael III, whose chief adviser is Count Frederick, one of those wicked villains, and who in reality is the pretender and uses Michael for his own interests. Gretzhoffen, owing to the fact that the scripts, gold and jewels belonging to Michael's father, have been missing since the death of the old King, is very poor.

The only clue of the missing scripts, jewels and gold is half of a broken coin inscribed in Latin, given to the present King by an old servant of Michael II, on the servant's death-bed. In order to have more money to spend on his loose living, the Puppet has tried to locate the other half of the broken coin. Just previous to Kitty's arrival in Gretzhoffen, the Puppet has shown the other half of the broken coin to Frederick as a curiosity and had put it carelessly back in its place of keeping. The cunning and shrewd Pretender realizes there is something behind this peculiar rough inscription and believes that it might be a key to the hiding place of the missing jewels, gold and scripts. Procuring the coin through the aid of an accomplice, Frederick determines to find the other half, dethrone Michael and ascend the throne.

The girl reporter meets Michael at a ball, where she has gone with the American ambassador, and sympathizes with a King who is at the mercy of such a man as she believes Frederick to be. She overhears Michael telling the Pretender that the half of the coin he had, has been stolen, and she decides to go in search of the other half to see if it will match the half now in her possession. Her search leads to many adventures, mysterious, underground and otherwise, including some very exciting chases and many thrills of the hair raising variety. But, her adventures are not futile, however, for she learns the coin is in the possession of Frederick's valet, and, by a clever ruse she succeeds in getting the coin from his room, only to discover, upon her return to her own apartments that her own half has been stolen.

Realizing that either Frederick, his valet, or one of their accomplices has stolen the coin she starts on a search for these men. She shadows Grahame, the valet, and overhears him tell the Pretender that he has both parts and will bring them that evening to his master. On her way home she helps a little sneak thief make a "getaway" from the police and he promises, out of gratitude, to help her at any time should she ever find she needed a friend. On arriving at her apartments she finds a note on a piece of cloth warning her she had better write an imaginary story and return to America lest she get into trouble.

Realizing that there are more than Michael and Frederick interested in the coin and the treasures of Gretzhoffen, Kitty prepares for thrilling adventures. Frederick and Grahame meet at the appointed time and Kitty overhears the valet tell Frederick that someone had stolen the half he had. His master gives twenty-four hours in which to find the stolen half or be sent to prison for an old offense. Grahame promises and leaves the place. As Frederick leaves Kitty sees a dark form leave quickly after him. She learns later that Grahaffen, a small principality adjoining Gretzhoffen, expects war with Michael's country and is in search of plans of the fortifications, location of the jewels, and so forth, and has a man of its diplomatic circle in Gretzhoffen now.

The experiences of Kitty are many as she chases the coin, either one half or the other all the time, only to find

it either in the hands of Frederick, Grahame, Count Sachio of Grahaffen, or Pollo, another accomplice of the Pretender's. Finally, she finds the half she had originally and learns that Frederick has the other half and is the Pretender to the throne, not because of any selfish desire or jealousy, but because of his great love for the Kingdom of Gretzhoffen and his disgust for the manner in which the Puppet rules and his loose living. Michael finally becomes suspicious of Frederick and the latter, to quiet the Puppet, has a counterfeit coin made, with the inscription reading so as to misdirect to the hiding place of the treasures. This coin which gets mixed up with the real coin many times causes many more complications.

To add the required touch of romance to the story, Kitty and Frederick fall in love without each other's knowledge. They finally realize the necessity of quick action in locating the scripts and jewels, because of Michael's continuous state of intoxication; his loose friends and because he has pawned everything of value in the palace. So Frederick and Kitty match their coins, translate them and get to the hiding-place of the treasure just in time to outwit Count Sachio and his accomplice.

In reading the scripts, they discover that Frederick, and not the Puppet, is the ruler of the Kingdom of Gretzhoffen. It appears that Frederick's father, the old King Michael II, had a bitter enemy in a foster brother who hated him because of his generosity and power in the Kingdom. When the uprising between Grahaffen and Gretzhoffen occurred many years before, Michael II, suspecting treachery, hid all the jewels, scripts and gold in the torture chamber, and made the coin himself, which gave the only clue to the hiding place. On the anvil with a sharp axe, they split the coin in half, giving one half to a faithful servant and the other to the foster brother. As he went forth from the torture chamber he was killed by one of the soldiers of the opposing side.

While he was secreted in the torture chamber making his coin, his foster brother, to avenge himself on Michael, changed the children, putting in place of the young heir, his own son. Later on he was killed in the uprising, while, his son was brought up by the King of Gretzhoffen. The real King was raised by his relatives, never knowing of the injustice done him so soon after his birth. This is told in a dissolve. Kitty and Frederick, or King Michael, with all this evidence and the treasures, return to the palace and find the Puppet intoxicated on the throne. The greatest pleasure of Frederick's life is when he throws, with his own hands, the Puppet from the throne and palace, and places on the old throne of Gretzhoffen his future wife and Queen Katherine Gray.

The editor of the California paper is greatly surprised one day when he receives a long cablegram which reads as follows:

"I cheerfully lose my wager of a year's salary, but I have gained a husband. Katherine, Queen of Gretzhoffen, nee Kitty Gray, reporter."

8 8 8

## BARRISCALE RELEGATES MODESTY

Bessie Barriscale, the beautiful western star, found it necessary to depart completely from her usual line of impersonations when she was selected by Producer Thomas H. Ince to play the part of Jane Wallace, the chorus girl, in "The Reward," the latest New York Motion Picture Corporation offering to the program of Mutual Master Pictures. Naturally modest and refined, Miss Barriscale at first found that it went against the grain to portray a member of the third row, flitting about the stage. But to a true artisan, art covers everything—even to the wearing of tights—and Miss Barriscale, after the initial plunge, enjoyed the experience and entered into the role with a vim and enthusiasm that make the pictures of footlight life realistic in the extreme.

8 8 8

Charlie Avery, who has been directing Syd Chaplin, was severely injured when he fell from a platform at Santa Monica recently and will be unable to leave his bed for ten or twelve weeks at least, according to his physician.

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**SPECIAL**—for week of Monday, July 26th., we offer an unusual assortment of Suits in Cotton materials, special at \$8.75.

## News Notes of Directors and Players at all Studios

### NEWS OF THE INCEVILLE PLAYERS

Richard Stanton, the intrepid actor-director of the New York Motion Picture forces, is seen as Johnny Firth, a young prize-fighter, in the forthcoming production of *The Golden Trail*, a red-blooded story of New York and the west that is soon to be released as a two part feature on the Mutual program. Stanton long has been a favorite with admirers of the Kay-Bee, Broncho and Domino photodramas. The *Golden Trail* deals with the experiences of Johnny Firth, a young prize-fighter, who, because of wine, women and song, is knocked out. An unusually strong cast supports Stanton, including Margaret Gibson, J. P. Lockney and Robert Kortman. The scenario of *The Golden Trail* was written by Thomas H. Ince.

George Fisher and Margaret Thompson make a pleasing pair of love-makers whenever they appear together in films. Fisher is of the romantic type of actor, while Miss Thompson is a dainty ingénue, and Inceville folk always admire their screen-courtships. The next production, in which these two favorites will be seen together in *The Man Who Went Out*, a gripping story of frontier days, under the direction of the veteran Jay Hunt.

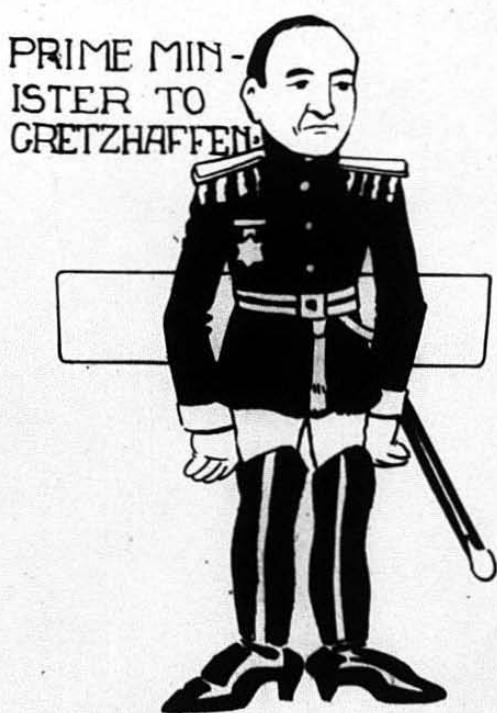
Estelle Allen, who plays the part of Mary Owens in support of Howard Hickman in *The Play of the Season*, is one of the best little boosters in all of Southern California. Miss Allen makes it her business to keep tab on the advent of the various fruit seasons. As soon as berries put in an appearance, she dispatches a shipment of them to some of her friends in the east. She does fruits. Each package she simply labels: "These grew in Southern California."

Ethel Ullman, the young and pretty leading woman of the Ince forces, is rated as one of the best swimmers in the entire Santa Monica Bay district. Reared near the water, she has acquired a remarkable ability to breast heavy tides and to the fact that she takes a daily dip in the surf all the year round, she attributes, in a great measure, her splendid health and winsome beauty. Miss Ullman is rapidly coming to the fore as an actress of merit. She has just concluded the interpretation of a strong part in *The \$100,000 Bill*, in which she supported Walter Edwards.

Herschel Mayall, Roy Laidlaw, George Fisher and Margaret Thompson comprise the exceptionally strong cast of principals in *The Man Who Went Out*, a stirring war-time story soon to be released by the New York Motion Picture corporation on the Mutual program. The story is of a man's sacrifice for his son during the frontier days when the Indians were hostile to the whites. The story is from the pen of C. Gardner Sullivan, in collaboration with Thomas H. Ince.

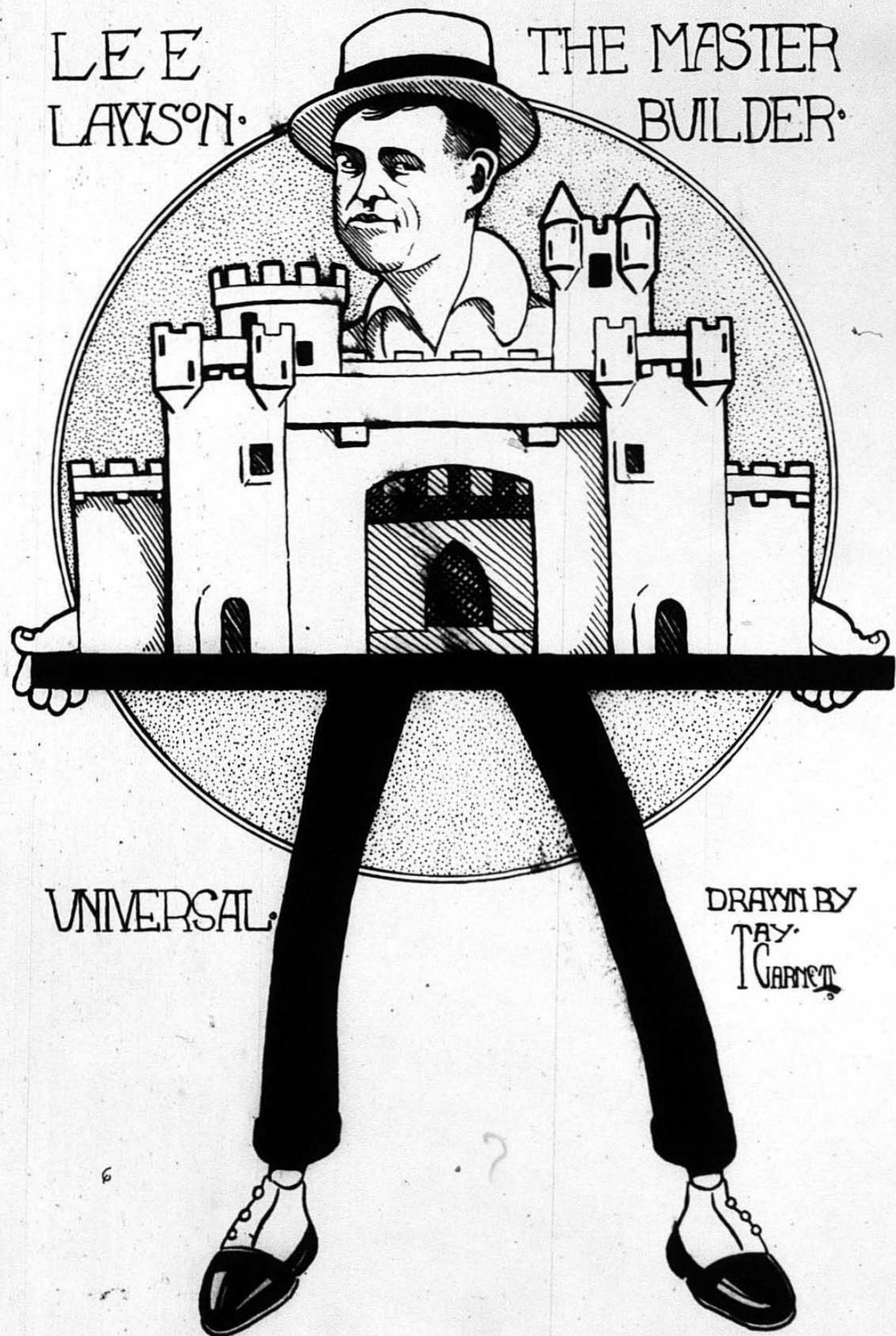
Rhea Mitchell, who co-stars with Richard Stanton in *The Phantom Extra*, a forthcoming two reel offering of the New York Motion Picture corporation, showed that she knows something about composing room customs when she visited the composing room of a big Los Angeles daily to do some scenes for that production. Some of the composers, attracted by the beautiful young actress told her "it would be lots of fun" to look for "type lice." "I'd have about as much chance of finding them," she replied, "as I would of finding rubber type." Which proved to the satisfaction of the would-be jokers that the little star was acquainted with the practical jests of the composing room.

*Continued on page 17*



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# Griffith Lashes Censorship at the National Convention

David W. Griffith, who is esteemed throughout the realm of cinematography as the greatest of directors, delivered a most impressive address, on censorship, to the great assemblage of delegates in the national convention held in San Francisco last week by The Motion Picture Exhibitors' League of America. His speech is presented herewith:

By DAVID WARK GRIFFITH

**FREEDOM OF SPEECH AND PUBLICATION** is guaranteed in the Constitution of the United States and in the constitution of practically all the states. Unjustifiable speech or publication may be punished, but cannot be forbidden in advance. The Supreme Court of California held that a regular theatrical production could be protected from injunction on the ground that it was a publication. Mayor Gaynor, that great jurist who stood out from the ordinary, gallery playing, hypocritical type of politician, who plays for that hydra-headed monster called "public clamor" in America, as a white rose stands out from a field of sewer-fed weeds, said, in vetoing a censorship ordinance in the City of New York:

"Ours is a government of free speech and a free press. That is the corner-stone of free government. The phrase 'the press' includes all methods of expression by writing or pictures. If this (moving picture) ordinance be legal, then a similar ordinance in respect of the newspapers and the theatres generally would be legal."

We do not fear censorship, for we have no wish to offend with indecencies or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue, the same liberty that is conceded to the art of the written word, that art to which we owe the Bible and the works of Shakespeare.

A great divine is quoted as saying that from childhood his one besetting sin was brutality, but that witnessing the play of Oliver Twist, with the scenes of savage ferocity between Bill and Nancy Sykes, did more to arouse within himself an abhorrence of brutality than all the lessons and sermons otherwise of his entire life.

I count myself one among those who spoke in warning of censorship, when it first made itself manifest to the public. Had intelligence gone to work against censorship at that period, the child would have been easily put away. But the child of that day has grown to be, not merely a man, but a giant, and I tell you who sit here today, whether you will or no, censorship is a giant whose forces of evil are so strong that he threatens your very existence.

Concerning The Rise and Fall of Free Speech in America; add to this the rise and fall of Liberty in America, and when you go home tonight and have your glass of beer, which the long-haired angels of reform, walking through their misguided and God-forsaken alleys of gloom, will doubtless take away from you before many moons, think this matter over.

The rise of free speech has cost centuries upon centuries of untold sufferings and agonies; it has cost rivers of blood; it has taken as its toll uncounted fields, littered with the carcasses of human beings, all this that there might come to live and be that wonderful thing, the power of free speech. In our own country it has taken some of the best blood of our forefathers. The Revolution itself was a fight in this direction, the God-given, beautiful thing of free speech.

Afterwards the first assault on the right of free speech guaranteed by the Constitution occurred in 1798, when Congress passed the Sedition Law, which made it a crime for any newspaper or other printed publication to criticise the Government. Hotly contested prosecution of editors and publishers took place at the instance of the party in power, the popular indignation was aroused against this abridgement of liberty to such an extent that Thomas Jefferson, the candidate of the opposition party for president, was triumphantly elected. And after that nothing more was heard of the Sedition Law, which expired by limitation in 1801. The integrity of free speech and publication was not again attacked

in this country until the arrival of the motion picture, when this new art was seized upon as an excuse for meddlesome interference.

It has taken but a very few short years to take away this wonderful blessing, and I tell you that not only has its accomplishment been attempted, it has been completed. You may think this is an exaggeration, but I tell you that when a majority of citizens in any community allow the censorship of one single motion picture, particularly showing to an audience of adults, the right of free speech in that community has once and for all and forevermore ceased to be.

They tell you you must not show crime in a motion picture. Do not listen to such nonsense. These people would not have you show the glories and beauties of the most wonderful moral lesson the world has ever known, the life of Christ, because in that story you must show the vice of the traitor Judas Iscariot. Let these people follow out their belief to its logical conclusion, there would have been written no Iliads of Homer; there would not have been written, for the glory of the human race, that grand cadence of uplift called the Bible; there would have been no Goethe. There would be no thrilling, beautiful dramas given as the grandest heritage of the English-speaking race, the plays of Shakespeare. None of these things would these worthy persons have left in your possession, had they had their way.

All new things in the world, including the Christian religion and the printing press, have been at their beginnings considered instruments of evil. The motion picture has had to undergo the same ordeal that seems to be directed at all new things. On the matter of censorship we think there has been very little common sense displayed by the public in general.

We will agree with you in the argument that for the sake of the children censorship for a class of pictures may be allowed. But for the motion picture presented to adults at the same place, in the same theatre, and under exactly the same conditions as the regular drama of the stage, we demand the same fair treatment accorded the drama, and we are unable to see why this is not the case, but, as you know, it is very far from being the case.

In some communities they do not allow the showing of crime in any form in any motion picture. This, followed to its logical conclusion, would absolutely make impossible the motion picture as an entertainment or as an art. For instance, I know it will seem beyond belief that the motion picture version of Shakespeare's drama of Shylock was forbidden in Chicago on account of race prejudice.

How is it possible to portray virtue without portraying its opposite,—the thing of vice? How are we to show the sweetness of the character of Abraham Lincoln save by the contrast with the mistaken idea burning in the mind of Thaddeus Stevens? Search your minds for any story that is worth telling, or any play that is worth seeing, that does not in some way show vice in some form. We believe the motion picture can be made the greatest educator the world has ever known. Its highest form will be depiction of motion picture fiction founded on historical facts, giving an interesting evening of entertainment and imparting in part truths of history, and in the large, a desire to investigate for one's self the period supposed to be depicted in the play. What better instruction in the living of life today and tomorrow, than a true knowledge of life in the past?

Again, once allow the idea of censorship to be accepted quietly and as a matter of course by the American people concerning the motion picture, how easy it will be for the spirit of intolerance that has already grown so important in our nation to attack the stage, and then the press itself. The motion picture is a form of speech as clean and decent and respectable as that of any art mankind has ever discovered. A people that would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly, the printing press. And yet we



NEIL  
HARDIN

From Witzel Photo-



HARRY MANN



AS HOUT,  
SPY OF  
GRAHAFFEN

AIDE TO  
COUNT  
FREDRICK

MANN IS  
WITHOUT  
A PEER  
IN CHAR-  
ACTER  
WORK.



## David Horsley Contracts with Mutual Program

COPY OF TELEGRAM

New York, July 29, 1915.

**DAVID HORSLEY STUDIOS:**

**Washington and Main Sts., Los Angeles, Cal.**

Have signed contracts for weekly releases on Mutual Program. Need best directors' talent and technical men all departments. Applications by mail, typewritten letter only, addressed to me, care Los Angeles Studios.

Signed,

DAVID HORSLEY.

NOTE: Mr. Horsley returns to Los Angeles on July 26th, and all applications should be in hand before that date.

### Horsley Studio Notes

The latest move of importance in the rapidly changing programmes of the leading manufacturers, came to a head this week when David Horsley wired his Los Angeles office from New York City that he had closed for a number of weekly releases upon the Mutual programme.

This explains the mysterious departure of Horsley from the coast at a time when most of the prominent men in filmdom were attending the Fifth Annual motion picture convention at San Francisco.

Horsley's trip East was the culmination of plans which had been developing ever since it became known to certain parties on the inside of events that Messrs. Griffith, Mack Sennett, Aitkin & Co., had contemplated the changes which recently took place on the Mutual programme.

This contract between Horsley and the Mutual will in no way interfere with the contract now existing between The Centaur Co. and the General Film Co., whereby the MinA companies are released upon the General Program.

Details of the amount of reels to be released weekly are not at hand, but the number of directors which Horsley calls for would indicate that about ten additional companies would be at work immediately in the spacious studios of the Horsley plant at Washington and Main streets.

Horsley will return to Los Angeles next Monday accompanied by a number of motion picture stars of note, and will open negotiations with the most desirable directors, actors and technicians available upon the Pacific coast.

Horsley's spacious studios and plant at Bayonne, N. J., known the world over as the Centaur Film company, is recognized as one of the foremost plants in existence, as war conditions have crippled, to a large extent, the Pathé and Gaumont companies in Europe.

### Nell Shipman

Nell Shipman, photoplaywright arrived at Lake Tahoe this week with two complete feature scenarios for J. Warren Kerrigan, and while at Tahoe Kerrigan will complete a twelve part feature which has been ordered by the Universal directors.

Under the Crescent, a popular fifty-cent issue of Messrs. Grosset and Dunlaps, written by Ney Shipman and founded upon the revelations of Ola Humphrey, the Princess Hassan, disclosing adventures in the harem of her oriental husband, will be upon the new stands and in the book stores within a week.

The six part picture entitled Under the Crescent, made by the Universal Film Co., could not begin to portray one half of the things permissible in book form. As Jack London said when he saw the proofs: "It will make nice warm summer reading for the girls."

8 8 4  
CALVIN PARTY

The spacious ballroom of The Larchmont hotel was utilized last Tuesday night by about 100 persons of note in the theatrical and motion picture world. They were fantastically costumed in burlap, cheese-cloth, and wild assortment of old clothes. The Ad Club Quartette and a special orchestra were on hand. The occasion was a birthday surprise party for Billy Colvin, by his friends who have known him both professionally and personally the last fifteen years.

Plates were set for 100 guests. Among those invited were:

Marjorie Rambeau, Sarah Padden, Selma Paley, Cleo Madison, Grace Travers, Ida St. Leon, Marjorie Cole, Maude Corson, Mabel Condon, Ida May Park, Nell Shipman, Mrs. David Horsley, Winnie Bryson, Mr. and Mrs. Fraklyn Underwood, Mr. and Mrs. James Neil, Mr. and Mrs. Lew Bennison, Mr. and Mrs. James Corrigan, Mr. and Mrs. Walter Catlett, Mr. and Mrs. Harry Caulfield, Mr. and Mrs. Hobart Bosworth, Joseph Montrose, Henry McRae, Joseph De Grasse, Norval MacGregor, Donald Boles, Frank C. Egan and Ernest Shipman.

8 8 4



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## Griffith Lashes Censorship

Continued from Page 12.

find all through the country, among all classes of people, the idea that the motion picture should be censored.

When the first little board of censorship was established six years ago, we took it seriously, and then expected exactly what has come to pass, when a man of the caliber of the captain of police of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture.

The policy of the censorship is to approve of pictures which offend no one. That is one way of saying, "we will have nothing in the pictures but milk and water," ridiculous, insipid mediocrity that could not possibly interest anyone. A motion picture of this class would be as interesting and efficient as a newspaper that never steps on anyone's toes, and you can imagine how people would be interested in that kind of a newspaper.

We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write facts in his history. We believe it as a right under the Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right way.

Judge Cooper, in his decision allowing "The Birth of the Nation" to be shown in Chicago, said in part:

"Every night in every fair-sized community in this broad land, where the stage instructs or entertains, each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value. If all the plays in which a villain had played were stopped, the theatre as an educator and entertainer of the people would become a mem-

ory of the past, and there would be nothing to fill its place for the education and enjoyment of our people."

I have already quoted one passage from the veto message of the late Mayor Gaynor of New York, but Mr. Gaynor went even further than this in his expression of legal opinion. He declared in so many words that the censoring of moving pictures is a direct violation of the United States Constitution, because it is an abridgement of the freedom of publication.

So long as this thing of censorship is allowed, so long as in a city the size of Chicago one man may tell two million what they shall or shall not see in a motion picture in the theatres of Chicago, so long as this is allowed, so long as even one man is given the privilege over another of telling him the thing that he shall or shall not see in the way of even the simplest of motion pictures, then just so long and just so certain, there is no such thing as free America, and freedom of speech is a thing of the dead and much-regretted past.

The press, the theatres, and the great majority of the people, these are only too ready to line themselves on your side of the battle, if you only have the nerve and the brains to let them know what your side is. In heaven's name, get to it! You have forgotten that you are American citizens. You seem to forget that this is America, the boasted land of the free, and, by God's splendor, I think we have all forgotten, the land of the brave. You are not fighting for anything to be ashamed of. You are fighting the most beautiful battle, and the only battle, that should be allowed to be fought in the world, a battle for freedom. The thing you have, the motion picture, is a form of speech as beautiful and clean as that ever discovered by the mind of man, in many ways, and in most ways, as far above any other form of expression as that shining sun is above the earth, where frightened-to-death Americans are allowing themselves to be made into images resembling the denizens of Russia.

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## Bouquet for Publicity Men

### *This Magazine Calls Attention to Great Accomplishments of the Press Agents*

"If you want to write a good editorial," said the veteran scribe of a great New York newspaper, "you must put yourself in the mental attitude of a colored preacher 'way down south' and write accordingly, your subject to be treated just about as the darkey clergyman would use his biblical text!"

This was the advice the patriarchal, gray-bearded author of many thousands of editorials once gave a cub writer on the big Gotham journal, with a result that, in the succeeding years the aspiring young man, by always following the old scribe's advice on how to compose an editorial, gradually grew famous as a genius in literary work, and he is now receiving a salary of \$50,000 a year, according to reports. His name is Arthur Brisbane and his editorials in the Hearst newspapers are read by many millions of people every day.

If a writer should attempt to create an editorial for a motion picture magazine he could well choose for his text some such semi-biblical words as, Take heed of the indefatigable press agent; mark how he toileth early and late in spinning narratives anent the cinema stars

and producers, and marvel at his labor in drawing sometimes the long bow, for he perforce must impress the magazine and newspaper editors with big stuff.

Now, if this theme were treated in the style of a sable-hued pastor of Dixieland, the editorial might, who knows? take some such form as the following: And now, my beloved brethren, we consider today press agents, the writers that grind out miles of copy for the big film studios, the authors of amazing stories of fabulous salaries paid to stars, of master-piece productions, of wondrous studio events—and so on, ad finitum. The press agent, to succeed, must be a scholarly chap, a nifty news writer, a smiling social caller in and out of the studios, a steadfast seeker after unusual news of the stars, directors, scenarists and players—in short the press agent, in order to fill the bill and hold on to his job, must be a genius, a literary high and lofty tumbler, a regular fellow and a mixer.

Sisters and brothers, we must be generous in dealing with the press agents, for without them the world would be cold and cheerless, and we would never become aware of the information that the heroine had been signed up on a contract of \$9,000 a week, or that the hero had bought a \$7,000 benzine wagon. Yea, verily, if we did not learn of the astounding things in The Land of Cinematographica we would be mere boneheads of ignorance, and our magazines and newspapers would be only dull sheets of platitudes and insipid screeds.

Hence, my beloved brethren, let us all bow in admiration to the humble press agents, the notables of filmdom, who include Jonas and Beebe of the Big "U"; Keefe and Zeidman of the Majestic-Reliance; Miles of the National; McGaffney of the Lasky; Palmer of the Keystone; O'Hara of the New York Motion Picture Corporation; Shipman of the Horsley; Stechan of the Balboa; Breslauer of the Essanay; Mr. Head of the Major Company—and other geniuses whose names we can't recollect just now. These are the publicity scientists in this bailiwick who have never yet received their just meed of praise in the columns of the press, although their whole lives are being spent in extolling the virtues of others. They grind out beautiful stories about other people all day long—and modestly never say a word about themselves. And so, my brethren, let us right now acknowledge the genius and the talents of these publicity wizards.

And still, if our praise were to be tempered with counsel we might suggest that truth and simple words are the best elements of a first class news story. In brief, boys, stick to facts. Accuracy about a player's salary or his acts impresses everybody that the writer is a truth-teller. Some press agent stories show on their face that the writer drew the long bow of exaggeration, that the detailed news is unreasonable and that things just do not happen that way.

And with this well-meant advice let us close this editorial by singing the doxology, Praise the press agents from whom many blessings flow.



## West Coast Movie College & Film Co.

SEE YOURSELF ON THE SCREEN. We guarantee to use all our students in pictures. . . . If you are contemplating a course in Motion Picture Arts you cannot afford to overlook our school. We make real actors; not failures. . . . Summer Classes at reduced rates.

**City Office, 902 HOLLINGSWORTH BLDG.**

606 South Hill Street

LOS ANGELES, . . . . CALIFORNIA

OUR DIRECTOR

# Happenings in Filmland--News from the Great Studios

Continued from page 8

Richard Stanton possesses the reputation of being one of the most proficient boxers in filmdom. As a youngster, he displayed remarkable skill with the padded mitts and smiles when he tells of the boyish battles he fought over the ownership of marbles, candy and other things dear to the juvenile heart. His ability at fistfights has remained with him. This was demonstrated when he played the part of Johnny Firth, a young prize-fighter in *The Golden Trail*, a forthcoming release of the New York Motion Picture corporation. In a number of scenes Stanton was compelled to use his fists and there are several bruised men at Inceville now who are willing to attest that he used them to good advantage.

J. Barney Sherry, is one of the best story-tellers in his profession. He is always on deck with a yarn when a new yarn is needed to compel laughs. And yet, he possesses the happy faculty of being able to assume a serious attitude, a moment after reeling off a humorous narrative. Recently he was playing the part of a Southern colonel in *The Tide of Fortune*, a forthcoming release. Between "takes" he strolled over to a group of his associates and made them giggle with a rib-tickler. Suddenly, Director Jay Hunt called him to the set. Barney hurried away, studied the scene and enacted his part with an emotionalism that brought tears by its pathos.

8 8 4

## KEYSTONE COMEDY NEWS PARAGRAPHS

A three-day bull-fight was heavily advertised for the week of the Elk's Annual Convention, held in Los Angeles from July 12th to 18th but the bull fighters turned out to be poor imitations of the real thing and the thousands who paid admissions were badly stung. On two days of the three Mack Sennett took several loads of his Keystone comedians out to the arena and they gave the audience more real, genuine entertainment than the much heralded Spanish gentlemen in all their costumed glory. The daily papers were filled with roasts for the bull-fighters and praise for Mr. Sennett and his force of fun makers.

Mack Sennett, Managing Director of the Keystone Film Company, sent one of his assistants out to buy some second hand violins, needing them in a scene. While motoring along one of the streets of Los Angeles, Sennett noticed some well worn fiddles in a window and, entering, purchased three at two dollars each. Later a visitor at the studio happened to pick up one of the three and, after examining it, expressed the opinion that it was a valuable instrument. Mr. Sennett, becoming interested, took the violin to an expert and it was discovered that it was a genuine Cremona and valued at \$2,000. Now the owner of the shop is threatening suit, declaring that the stupidity of his clerk caused him to lose the small fortune that the violin can be sold for.

Mabel Normand, featured star with the Keystone Film Company, had three whole days vacation and she took advantage of her rest. Last winter Miss Normand purchased a sixty-foot yacht and had it thoroughly overhauled and refurnished throughout. When it was completed it was a thing of beauty—but since the rainy season the "Queen of the Movies," has been too busy helping Mack Sennett take advantage of the sunny weather in making of Keystone two-reel features to find time for yachting. When the three-day vacation came along Mabel stocked up the craft and took a party of friends to Catalina, cruising around the island and enjoying the breezes, fishing and quiet of the Pacific in its most pacific condition.

On the day of Eddie Foy's arrival at the Keystone Film Company studios, where he and the Foy family are under contract to work in Keystone pictures under the direction of Mack Sennett, Mr. Foy nearly ended,

not only his engagement, but his career as well. As the comedian was leaving the studio to return to his hotel, after having moved into his new dressing room and unpacked his trunks, a heavy scaffolding that was erected in front of the studio wall gave way and collapsed with a crash just as Foy stepped clear of it. Just a second's delay and he would have received the full force of the fall and would have been crushed to death. With his usual good nature he laughed off the accident—but it was a narrow escape.

Chester Conklin, the "Mr. Droppington" of Keystone comedy fame, was lost in the San Bernardino mountains for two days and nights last week when his new automobile broke down and he wandered onto a wrong road in search of help. He could neither find his way to a human habitation nor back to the place where he left his car. When rescued he was weak with hunger and exhaustion and prompt medical attention was summoned to prevent complete collapse.

The epidemic of marriages that has fallen upon the Keystone studio during the past few weeks continues. "Slim" Summerville was the first when he took unto himself "Jerry" Breen for a wife. Venice Hayes Kemp followed, marrying Edward Chase. This week Ivy Crosthwaite became the bride of Adolph Linkof. Miss Crosthwaite is the champion woman diver of the Keystone company and holds records and medals for both Pacific Coast and National swimming events.

Charles Arling is fast approaching the world's record for number of "mash" notes received in a given space of time. Every mail seems to bring one or more scented epistles from all parts of the world and they invariably express great admiration for the work of this popular Keystone actor. But they do not seem to turn the head of the gentleman—hence his continued popularity.

Fred Mace sighs every time anyone mentions the Willard-Johnson fight films, in which he holds a controlling interest. They have been refused admission to this country so far—but if they ever do take the lid off Mace will be richer by many thousand dollars. He is a good gambler and loses just as smilingly as he wins, however.

Mack Sennett, has his hands full during these Summer days. With Ramond Hitchcock, Eddie Foy and the regular eight Keystone companies under his supervision he finds little time for mid-summer frivolity. Work is Sennett's greatest pleasure, however, so he is making less complaint than any other.

Raymond Hitchcock and Flora Zabelle continue to be two of the most popular people in the Los Angeles Summer colony of theatrical people. Mr. Hitchcock was recently appointed chairman of the Boosters Committee which is made up of prominent citizens of Los Angeles and has made good in that capacity.

Mabel Normand is an ambitious student of the piano and spends much time in practice during her leisure hours. She never plays in public but those who are fortunate enough to hear her enjoy her beautiful touch and technic.

Hampton Del Ruth, Managing Editor of the Keystone Film Company, chose a perch on top of the fence surrounding the bull ring during the three-day bull-fight in Los Angeles this week. He was lost in thought concerning a scene to be used in connection with the charge of a bull in a series of comedy events which the Keystone comedians were putting on for the benefit of the large audience when the leading bull butted the fence, causing Del Ruth to fall into the arena. He was something of an athlete in college—Del Ruth, not the bull—but he never did a high vault over anything so expeditiously and neatly as he did over the bull ring fence when the red-eyed bovine steered in his direction.

(Continued on page 23)

# Rose Tapley Warns Inexperienced Maidens on Acting

So many letters have come to Rose Tapley, a prominent member of the Vitagraph Stock Company, from young girls attracted by the reported big salaries and the enjoyable life led by motion picture actresses asking if she could, or would not secure for them a position to pose in pictures, Miss Tapley, from her wide knowledge, sends forth a warning coupled with sound advice and a heartfelt wish to try to prevent future heart-aches.

Some of the letters received by Miss Tapley are egotistical, some bombastic, some commanding, others plaintive appeals and all of them pathetic. While Miss Tapley has received many hundreds of such missives, the letter following is the one that inspired her to sound a warning to all of the aspirants for stellar honors from the ranks of the inexperienced:

Dear Miss Tapley:

I would like to join the movies, and I would like to know when I can go. The money that they would pay me a month, they could send me. And then they would not have to pay me when I worked. I am just crazy about the moving pictures. Every month, when I get the motion picture book, I wish more and more I was there. I would be so glad if you would help me.

I am fifteen years old. I would like to play with you or anyone, just so I can get there. I would be so happy.

Please help me.

I have been receiving similar letters, said Miss Tapley, from girls in every part of the country, asking my advice about entering the moving picture field or my assistance in doing so, and I can only reiterate again and again the reasons why I must discourage them from even thinking of it. I have therefore written the following:

BY ROSE TAPLEY

In the first place, there comes a time in nearly every girl's life when she is convinced that with a chance she could become a great actress. Take any woman you meet, of any age, station or condition in life, and if you direct the conversation in the right channel, she voices those sentiments and while, perhaps, content that life has shaped itself for her, she still feels the world has lost something because she has not followed that vocation. There is a reason for this, subtle, but easily recognized by all students of human nature.

Shakespeare says: "All the world's a stage," and truly, we the puppets, act our little part each day.

Where can you find a greater actress than a successful society matron? No matter what goes wrong, she conceals it with a smile. She must act every moment of her time, in order that she maintain her leadership.

Take the trained nurse, she is called upon at times of greatest stress and storm, and must be calm and resolute. Acting must come naturally to her or she might lose her head, with disastrous results. Women are acting, must keep acting, every day of their lives—innocently—unconsciously, perhaps, but nevertheless acting, and therein lies the basic reason that makes all women go through this spell of "Stage-Struck-Itis," as they do through the mumps, measles, etc. Its in their system from birth, some few may escape, but it is decidedly the minority. However, this is not really the point.

How many women of this vast majority who desire to go on the stage have the ability to judge values sanely? How many are able, granting they really have ability, to plod along, year after year, enduring all sorts of disappointments, discouragements, and often injustices and yet keep their art a pure unsullied beacon light to their ambition? How many are able and willing to spend hours and hours of constant rehearsal and study on a part, when so many outside interests and pleasures are there, tempting them away from grim plodding duty?

How many have the patience and perseverance which ignores criticism as merely criticism, but recognize it as a stepping stone to perfection? Very few of these ambitious young ladies would care to experience all this

for the sake of that ambition and after all it is only those who are willing to do all this, who really succeed.

There are a few, a very few exceptions, but they are like meteors, they have their little day and are soon forgotten. It is the same in pictures. There is the same hard work, the same difficulties to be surmounted, the same problems to be met, the same disappointments to be faced, and, added to this, is the fact that in pictures, beauty is a great factor, mobility of expression as well as placidity is a necessity. That is the reason so many very young girls have been so successful in the past.

Before the experienced actors and actresses began to realize the immense possibilities and scope for their art in this field, it was very difficult to get artists who were willing to become identified with moving pictures, so a director was compelled, more or less, to accept the material at hand and to labor hour after hour, to get an expression or thought registered. This was not surprising, as lack of experience had to be counteracted by great patience and hard work on both sides, but these girls were taught from the beginning, and developed and perfected by their director, until today their performances are delightful and they are richly entitled to the success which their beauty, good fortune and hard work have brought.

However, all this has been changed. Inexperienced girls are no longer sought as they were, they are becoming almost a drug on the motion picture market. The director no longer has time to develop raw material. He has the best in the profession to draw from. This means an enormous saving of time, patience and labor, and the pretty girl, who might have stood a chance even a year ago, will be much wiser to get over her attack of stage-struck-itis and stick to her school teaching or stenography, or whatever vocation she may be following, for only the best and most experienced actors and actresses are being engaged by the motion picture companies today.

3 3 4

## General Notes of Players

A two reel story by C. W. Bachman entitled, *Tam O'Shanter*, is this week's vehicle for Murdock MacQuarrie at Universal City. The story is an unusually good one and one particularly well fitted to Mr. MacQuarrie's acknowledged ability as a character portrayer. Marjorie Beardsley plays the leading feminine role.

*Both Sides of the Cross* is the title of a three reel drama which Lynn Reynolds is staging at Universal City, using in the production practically all of the Rex company, which Robert Leonard left to direct the work of Julia Dean in her Universal feature.

Paul Boureois and Rex de Rosselli are rapidly nearing the conclusion of what is regarded as one of the most remarkable animal pictures ever attempted. *Joe Martin Turns them Loose* is the title of the film, which is to be in the nature of a comedy, despite the fact that the principal characters are taken from the most vicious beasts of the Universal City zoo.

*The Code of the Mountains* is the title of a two reel subject which Jacques Jaccard and the Kerrigan-Victor company are staging at the Universal's second studio at Lake Tahoe. The story was written by Mr. Jaccard especially to meet the requirements of the company and in it Kerrigan, as the featured star, has excellent opportunity for that display of talent which has raised his name to so enviable a place among the film favorites of this country.

Leon Kent, as director of Hobart Henley, is still engaged with the production of the three reel drama, *The Man in the Chair*, which was written by Henley himself. The story has psychological trend and will undoubtedly prove a most acceptable release.

# Personals and Brief Stories of New Productions

## NEWS CONCERNING BALBOA STUDIOS

From all parts of the country come praises for the "Who Pays?" pictures. This series has set a new standard, in that each installment was a story complete story in itself. Previous continued pictures have largely consisted of episodic stuff and thrills strung out. It

remained for the Balboa Amusement Producing company to offer a real innovation to the motion picture world. Much of the credit for the series belongs to Will M. Ritchey, who has charge of Balboa's scenario department. Of the twelve stories that made up the "Who Pays?" series, Mr. Ritchey wrote all but one. He made all of the scenarios. Already, quite a number of exhibitors have arranged to run the entire "Who Pays?" series again, because of the demand of their patrons.

During the past week, Director Harry Harvey has been putting in most of his time taking pictures aboard the U. S. S. Maryland, which will figure prominently in "Neal of the Navy," the American serial which is now well under way. Uncle Sam consented to the use of his greyhound because the photoplay is intended to bring the Navy to the favorable attention of the people at large. Lillian Lorraine and William Courtleigh, Jr., are the stars of the big serial.

One of the latest acquisitions to the Balboa Amusement Producing company is Mabel Van Buren. As a most capable leading woman, she is well known to an army of screen enthusiasts. Miss Van Buren was until recently a member of the Lasky forces at Hollywood, where she was featured in many productions.

The picturization of "Comrade John" under the direction of Bertram Bracken has been completed. In this piece, William Elliott, the phenomenal young New York star, has been featured. His work is sure to win him many admirers. Ruth Roland plays opposite Mr. Elliott. The original story of "Comrade John" was written by Samuel Merwin and Henry Kitchell Webster.

E. D. Horkheimer, who is secretary and treasurer of the Balboa Amusement Producing company, went East recently. While away primarily on business, he will also put in part of his vacation time there, renewing old friendships.

With the addition of Frank Cooley to the producing staff of the Balboa company, the Long Beach studios present a busy appearance. Five companies are working daily now, turning out multiple reel photoplays. Director Cooley is one of the best known men in motion picture circles. His last connection was with the American Film company, at Santa Barbara.

An interested visitor to the plant of the Balboa company last week was Sumner E. W. Kitelle, commander of the U. S. S. Maryland. He was the guest of President H. M. Horkheimer and inspected all departments of the plant. A dinner was given for the ship's officers because of their hearty cooperation in the filming of "Neal of the Navy," the new serial.

Versatile indeed is D. F. Whitcomb, the new member of Balboa's scenario department. He can write anything from slap-stick farces to real reel-thrillers. But he prefers to do dramatic stories that deal with life. This opportunity is offered him in his new berth. Like most scenario writers, Whitcomb came from the newspaper field. He has written for many picture companies in the past four years and held staff positions with the Universal, Kalem, Keystone and other companies, when not free-lancing.

As a result of his recent experience, Director Sherwood Macdonald will soon qualify for wild animal work. The last picture he completed is largely an outdoor story. To help tell the narrative, it was necessary to use a bear, and a wildcat, in addition to the regular acting force. With sufficient patience, there is no limit to what one can do with wild animals. It goes without saying that Macdonald was able to accomplish the limit.

## UNIVERSAL CITY NEWS PARAGRAPHS

Frank Keenan, Broadway star, has begun work at Universal City in the stellar role of Peter B. Kyne's novel, The Long Chance, the scenario for which was prepared Keenan by Harvey Gates, of the Universal's Pacific coast scenario staff. Keenan will be directed in this production by E. J. Le Saint, recently of the Selig western studios.

Allen Curtis, director of the Joker Comedy company, is at work on the first of his second series of Lady Baffles and the Detective Duck. This installment is to be released under the title, The Dread Society of the Sacred Sausage, the scenario for which was prepared by Clarence Badger.

The members of the Motion Picture Exhibitors' League who visited Los Angeles this week were entertained Monday at Universal City, where the company had arranged a big out-door barbecue in honor of their coming. Tables were placed in the shade of the live-oaks on the edge of the Los Angeles river and places were laid for more than three hundred. The officials of the Universal's western plant attended in a body and did honors to the visiting exhibitors.

At Watt College, is the title of a four-reel feature comedy which William C. Dowlan is this week staging at Universal City, with Carter de Haven and wife appearing in the stellar roles. The original title of the story as it came from the pen of L. V. Jefferson was At College. Then the question arose, At What College? So insistent became the query that at length in desperation, Mr. Dowlan said, "Very well then, since you insist on naming the college, let your question be its own answer. Let's call it At Watt College." And so it was named. It is an atrocious pun, but the occasion was desperate.

The Hobart Bosworth company, under the direction of Norval McGregor, is well along with the production of the filmization of Augustus Thomas' drama, Colorado scenario for which was prepared by Harvey Gates of the Universal scenario department. The story is well adapted to picture production and is expected to turn out unusually well.

Arrangements were made by the officials of the Universal's coast studios for the reception of several hundred visiting Shriners in Los Angeles this week. An elaborate program calculated to keep their interest in the picture game up to a fever pitch, was prepared for them upon their arrival at Universal City. Charles Giblyn who attended the conference of the Shriners in Seattle, returned to the studios in advance of the coming of the others to see that everything was in readiness for their arrival.

Coral, a three reel picture by Olga Prinzelau Clark, and the first Universal production which Norman Macdonald has directed, is held up temporarily because of a delay in fitting up The Yankee Girl, the yacht owned by Mrs. Mitchel of Long Beach which is to figure prominently in the production.

Filled to overflowing with such phrases as pocas tortillas, muchos frijoles, tajos calientes, and so forth, ad infinitum, the Francis Ford company returned from a trip to Tijuana, Mexico, where they went to stage a number of scenes in the production of The Broken Coin serial. The company took advantage of a bull fight in that little Mexican border town and made the most of it by throwing Eddie Polo into the arena among the bulls and toroadores and matadors and picadores and all the rest of the dros that go to make a bull fight a thing of beauty and a joy forever. Considering the unmanicured horns of the bovine element, friend Polo took a not particular inviting chance of being massacred to make a Roman, or some other sort of holiday. He escaped uninjured, however, and the company returned with many, many feet of exceptionally good film for the latest and greatest of the Universal's serial releases.

## Harry Myers Now a Star Director

Famous Big "U" Producer Wins Praise by Artists  
Attention to Details

BY FRANK P. DONOVAN

In Harry C. Myers, the Universal Film Manufacturing Company, has both a first-class leading man and a fine director, who ranks with the very best in the game today. He is an excellent comedy director and a dramatic one, as his past efforts as a producer of good features prove. For instance, there is the sensational six-part feature, "The Drug Terror," which he made for the Lubin company. He also played the leading role in it. That was considered by both the daily and trade press to be one of the greatest pictures ever made of its type.

Since his connection with the Universal, Myers has played and directed many fine screen dramas and comedy features, the last one being "The Earl of Pawtucket," the famous old play of the same name featuring the Broadway star, Lawrence D'Orsay. This comedy feature in five parts is regarded by many to be in a class by itself for clean, clever construction, plot and direction, as well as perfect detail.

Speaking of detail I really don't believe there is a more stricter man in the business than Harry Myers, on that most important branch of producing. He will not start a production unless he finds everything just right. His conception of the real meaning of the word detail is well worth noting for the benefit of those careless in this particular class.

"Detail," he said, "means to have everything as near perfect as possible. Now suppose that your 'script called for the lobby of a famous hotel, like mine did in the 'Earl of Pawtucket' would you go ahead and build a set of that lobby from an idea of your own or go and study the real thing and then build it. I studied the real thing for a week, for I was bent on getting it as near perfect as was possible and I really believe that I succeeded, as the present reports on the scene from the paper reviews prove."

To meet Harry Myers, is a treat in itself for he is unique in his ways and above all things has a wonderful personality, that accounts for his getting so much good work out of his players. He treats his players as human beings and they appreciate it by giving him their best, going heart and soul into the parts allotted them.

Harry is no weakling, not by any means, standing over six feet in his stocking feet and weighing about a hundred and seventy-five pounds. He has the appearance on the screen of the much talked of hero that the dear public and fans dream about and love to watch act. He has been in pictures now for over six years, having started with the Lubin Company. He was a recognized stock star for six years in the legitimate and played in some of the best dramas of the day. The experience that he gained as a travelling player all comes in mighty handy now.

Over in Coysville, New Jersey, where his studio is situated, the populace would gladly elect him mayor if he would accept the nomination, that is how he stands in their estimation. He can get any location, home, man, woman or child, for the asking, because the townsfolk would do anything for him.

Rosemary Theby, his charming leading lady, is another that is popular both on and off the screen. It sure is a pretty sight to see the way the kiddies over at the studio each morning greet her. And she brings them all something every day, sometimes its candy, cakes or toys.

She plays opposite Mr. D'Orsay, in the big feature comedy and also opposite Harry, when he is making one and two reelers. She has teamed with him now for over four years and never had a misunderstanding, which is quite a record for both.

Is Myers married? Well, that would be telling, and really it is not quite right for any star of the cinema field to reveal that important question and for that reason we will taboo it for the time being. Many stars lose admirers by stating their secrets to the press, and we don't want to see Harry lose any of his. But he has got a seven passenger National, if that will appease the minds of the anxious readers.

## Eastern Studio News

William R. Hearst, the well known newspaper owner, has started the International Film Corporation and has purchased the big Colonial studio in New York, where he will begin activities at once. All the artists and writers on the Hearst papers have been signed up to write and draw for the new company, which will operate its own exchanges and produce large features from well known books and also comedy and novelty pictures. The films will be advertised extensively in the Hearst papers and magazines, as well as in the film journals.

Harry Hershfield, best known for his Desperate Desmond, and his Abie, The Agent, cartoons in the Hearst papers has returned to New York from the mountains and is seen daily on Broadway again in his new seven passenger National. He once owned a Ford. He is busily engaged writing moving picture scenarios of his famous character which he claims will be the hit of the movie world. These are soon to be produced with a well known star, in the title role of Abie.

Jack Harvey, former Thanhouser producer, is now with Universal.

The Biograph Company, on their return to New York laid off all their comedy company excepting Edgar Bixley.

Billy Garwood is now directing a company at the Universal studios, and also playing the lead.

Isidore Bernstein, who was general manager of the Universal Coast studios, has erected a film plant at Flushing, L. I., a suburb of New York. The studio can be converted into most any thing in about ten minutes by pressing an electric button. The roof is of glass and can be removed by a new invention. Bernstein contemplates big activities in a short while, both in the East and West. Walter McNamara, who wrote the Universal thriller "Traffic in Souls," is directing a feature company for the new combine and it is said several more directors will start. Many of Paul Armstrong's most successful plays and books have been secured and will be produced in feature films. Lewis J. Selznick, vice-president and general manager of the World Film Corporation, is an officer in the Bernstein concern.

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### WILLARD HOWE VISITS STUDIOS HERE

Willard Howe of the Washington, D. C., Times and the Motion Picture News, is a visitor in Los Angeles. He came on the Selig Movie Special, but has remained here to visit the many film studios. She is a magazine writer of note, a musical critic and a photoplaywright and the author of a book of foreign travels. In fact, Miss Howe has grown up in the literary field, and was leaving her fairy tales published when in her early 'teens. When still a school girl she published and edited The Capital Vista, which won a diploma at the Buffalo exposition.

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### BALBOA PLAYER IS SON OF MAGNATE.

William Conklin, the noted actor who has joined the Balboa Company to play leads in big productions, was born in Brooklyn, New York. Shortly after he had passed his twenty-first year he was taken into partnership with his father, John M. Conklin, who conducted a large and successful Brooklyn department store, the same now operated under the firm name of Abram Strauss & Co. Upon the death of the Senior Conklin, William inherited the property and assumed the management of the business. The store failed and he lost \$300,000 in one fell swoop. All he had left was his good looks and an excellent education. The stage beckoned to him and in 1901 he made his first appearance behind the footlights. He was a hard worker and it was not long before he began to attract attention. The progress he made is a matter of stage history. He tried to keep away from motion pictures, but when he saw some of the most prominent men and women of the profession yielding to the tempting offers of manufacturers he joined the crowd.



WILL M. HITCHÉY,

Scenario Editor in Chief of the Balboa Amusement Producing Company, and Author of the Wonderfully Successful Balbo a-Pathe "Who Pays?" Series.

# Venice Program



*Sunday  
July  
25*

6

(By The Universal Film Company.)  
BEGINNING PROMPTLY AT 12 O'CLOCK NOON

**The World's Most Sensational and Spectacular Scenes to be Taken for the Fourteenth Episode of the "Broken Coin" Serial for the Universal Program.**

**INTRODUCING: THE WORLD'S FAMOUS FILM STARS AND CHARACTERS.**

**Cast of Characters**

Francis Ford	Count Frederick of Gretzhoffen
Grace Cunard	Kitty Gray, American newspaper reporter
Ernest Shields	Count Sachio
EDDIE POLO	Rolleauz, the spy of Gretzhoffen
Mark Fenton	King of Grahaffen
Mina Cunard	The King's sweetheart
Harry Schumm	King Michael III. of Gretzhoffen
Harry Mann	Vide to Count Frederick
Lew Short	Prime Minister of Gretzhoffen
Neil Hardin	Spy of Grahaffen

Jack Ford, Assistant Director to Francis Ford.

Lee Lawson, Technical Director of Construction.

The preceding chapters of the "Broken Coin" serial show that the lost half of this coin is in the possession of Rollo, who is on board a Man-o-War bound for the principality of Gretzhoffen.

The Man-o-War is compelled to pass the fort, belonging to the principality of Grahaffen, which expects war with Michael's country. As the vessel is passing the fort, the latter opens fire and a battle ensues between fort and boat, the latter losing masts and rigging and a great number of its crew going overboard.

A submarine shows its periscope to deal the final blow to the boat, but help arrives in the form of a submarine belonging to the kingdom of Gretzhoffen, which engages the fort's diver in a torpedo battle, sinking the latter.

While the fort is still in action, a dirigible is seen coming in the direction of the fort and, circling over it, throws high explosives, blowing up the fort. But, the fort's last shot has found its mark, and the vessel begins to sink. Rollo is seen flashing signals to the dirigible. His plight is seen by the birdmen, who immediately make a spiral glide to the fast sinking boat. A rope ladder is thrown over the side by the birdman, but Rollo can not reach it. Again he misses it, but after many efforts he succeeds in grasping the rope. The dirigible ascends with Rollo still clinging to the rope, while the vessel makes its final plunge.

The cost to the Universal Film Mig. Co. will run into thousands of dollars. For instance: The dirigible used will cost \$2,500.00, for the loan of the same. The renting of the submarine and its action will cost a similar amount. The boat, which will be blown up, will also cost hundreds of dollars. The submarine to be sunk, will cost several hundred dollars. The building of the fort, not including the cost of labor, but the material alone, will amount to about \$1,000.00. The ammunition will also cost several hundreds of dollars.

Three hundred extra men, salaries, transportation, meals etc., will alone cost over \$1,000.00. Besides this comes the large salary for the stars appearing in this production.

# Interesting Personal Notes From Publicity Purveyors

## MUTUAL FILM STUDIO HAPPENINGS

The "Ceremonial Turquoise," by Bernard McConville, the two-part Reliance dramatic release, hinges principally upon a baffling murder mystery. Charles West is the principal member of the well balanced cast, which includes Irene Hunt, Dark Cloud, and Eagle Eye, the Reliance Indian players, Eric von Ritzau and Philip Gastroack. F. A. Kelsey is producer.

"Fate Takes a Hand," by Bernard McConville, a well constructed melodramatic story, is the title of a forthcoming two reel subject now in production at the Majestic Hollywood studio. Broadway Maxine has an insatiable love for finery, and her lover, Jim Brant, to satisfy Maxine, continues his career of crime. The roles are being enacted by Adoni Fovieri, Francis MacDonald, W. E. Lawrence, Wilbur Higby and Eleanor Washington. Francis J. Grandon is the director.

John B. O'Brien, the Reliance-Majestic director, has proved himself a master at handling the psychological. In putting on "The Root of Evil," a one reel comedy, he could not keep away from it, so he has proved in this case that money is the root of evil, in the Billings family, at least when the Billings suddenly inherit ten thousand dollars each. Spottiswoode Aitken returns to a good comedy role in Billings, while Jennie Lee, as Mrs. Billings, cannot fail to make as much sensation in the picture as she did while the picture was being taken around the studio. Circus Kelly is played by Elmo Lincoln, and his pal by Juanita Hanson.

A one reel Reliance which is certain to attract favorable notice is "Editors De Luxe," produced by Joseph Belmont. Freda, alias "Society Shirley" has given up her criminal career and is a waitress. Jack McCarthy, a detective, is in love with her. Conny Peters, a gilt-edged confidence man, induces Freda to return to the more lucrative position of his accomplice in a swindling pact. Freda, or "Society Shirley," is played by Billie West. A. D. Sears, enacts the part of McCarthy and Conny Peters is played by G. M. Blue. Richard Cummings, C. Rehfeldt and Eleanor Washington are in the cast.

A true-to-life situation that is a common occurrence in the East Side district of New York is presented in the Reliance drama, "The Little Orphans." Violet Wilkey and Harold Goodwin appear as children; Edward Warren as a pawnbroker; Richard Cummings as a wealthy merchant, and the cast includes Charles Gorman, J. P. McCarthy, and Alberta Lee, with Ray Myers as the producer.

Fred Burns, who has been identified with Reliance Western dramas for a long time, is staging a typical Western scenario, "The Independent Woman," which has much dramatic strength. Lester Perry, Augustus Carney, Eleanor Stone and "Bobbie" Gould enact the principal parts.

George Beranger, as a semi-demented fisherman in "The Bride of the Sea," a Reliance sea coast drama, delivers a very impressive performance. Beranger is an Australian by birth and came to this country four years ago. He was with the Biograph for his initial engagement.

Josephine Bonaparte Crowell, is enacting the title role in a Reliance two part drama, "The Way of a Mother." The production is being handled by Director Jack Conway, and the cast includes many Reliance and Majestic studio favorites.

Elmer Clifton made excellent use of the military knowledge he acquired, while attending a military academy a few years ago, in a one reel Reliance, "The Fortification Plans." He enacts the part of a military officer.

Olga Grey, who scored in the picturization of Ibsen's "Pillars of Society," and "The Absentee," both Mutual

Master Pictures, portrays leading parts in the single reel Reliance drama, "A Woman of Nerve." Howard Gaye plays opposite. A valuable diamond necklace which a prominent bank president presents to his wife is the foundation of the interesting melodramatic situations. This picture is being produced by Joseph Belmont, with John Kohler and Margie Wilson in the cast.

Advices received from the Smalleys at the Chicago branch of the Universal studios indicate that their production of The Dumb Girl of Portici, featuring Anna Pavlova, is moving forward even more satisfactorily than they had hoped. Everyone is working hard and with the possible exception of Betty Schade, they are all looking forward to the return to Universal City. Miss Schade is torn between two impulses. She likes California, but Chicago is the home of the little mother whom she had not seen for four years prior to her recent arrival in the Windy City.

Sister, the two reel drama written and produced by Dr. H. G. Tafford, with Val Paul, Kingsley Benedict, Gretchen Lederer and Adele Farrington in the principal roles has been finished. The story is simple in plot but has a heart interest that will go far towards making it a good offering.

Herbert Rawlinson, Anna Little and William Worthington are this week working hard in the production of a three reel drama by L. V. Jefferson entitled, The Queen of Hearts. Worthington is directing the production.

Carl M. Le Viness is nearing the conclusion of L. V. Jefferson's A Social Adjustment in which Sydney Ayres and Doris Pawn are starring.

Latest among the recent arrivals at Universal City is Stella Razetto, former Selig star. Thus far no definite arrangements have been made regarding the producing company with which Miss Razetto will work, but the announcement will soon be made.

(Continued from page 17)

Mack Swain and Chester Conklin have been working at the beach with Director Walter Wright for the past week and their good fortune is envied by those of the Keystone forces who are compelled to remain at the studio or hie to the hot locations away from the ocean.

Eddie Foy likes pictures. He admits it. After his first day's work at the Keystone studio he approached Managing Director Sennett and told him that if there was anything in the world that he liked it was moving pictures. But he added that he preferred them on the screen rather than in the making. He loosened up the next day, however, and now he refuses to admit that any branch of theatricals exists except film making.

Roscoe Arbuckle is living at the beach, having a cottage at Venice. He motors to and from Los Angeles every day and uses the ocean for a daily morning bath when no one else is using it.

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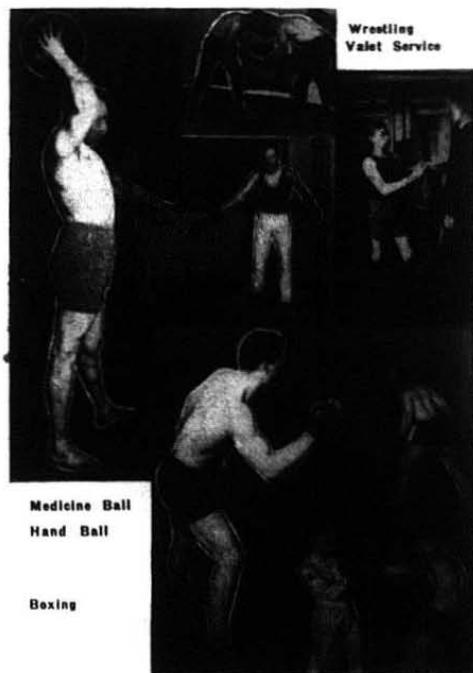
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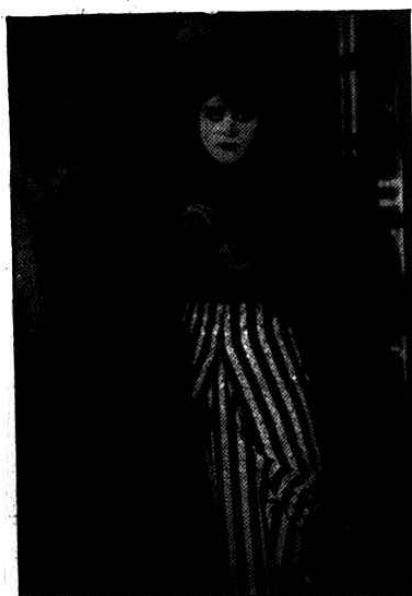
# STARS OF THE FOX FILM CORPORATION



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## WILLIAM ELLIOTT, BALBOA STAR, SAYS PICTURE WORK IS PLEASURE

### Former Broadway Leading Man Glad to Broaden His Talents

William Elliott is one prominent actor who likes picture work and doesn't hesitate to admit it. In fact, he is enthusiastic about appearing before the camera because of what he can learn from it to perfect himself as an actor.

Fresh from honors won in the star part of *Youth* in the Hobart morality play *Experience*, which has been the season's talk of New York, Elliott is now adding to his laurels at the Balboa Amusement Producing company's studios, in Long Beach. H. M. Horkheimer induced Elliott to appear in the title part of *Comrade John*, which the company is filming on a pretentious scale.

"Picture acting is fine experience," said Elliott, "and every actor should welcome the opportunity to enter it. By that I do not mean that he must abandon the stage permanently for the screen. But he should not scorn the screen, as some do. It is a worthy art that has a wonderful future."

"See yourself on the screen and learn. It is bound to help your perfect yourself as an actor. Our sins of omission and commission become apparent and we can avoid them in the future. Pictures are a separate art and the all around actor of the future will have to be able to appear with equal facility before an audience or the camera, if he has the necessary endowments for such versatility."

Such an opinion coming from a man like Elliott is not to be passed over lightly, because he knows whereof he talks. On the spoken stage, he had an extended career in spite of the fact that he is a young man; while he is not an absolutely newcomer to the screen. He did his first picture seven years ago. It was a thriller called *The Assassin*. In 1912, Elliott went abroad with Dustin Farnum and Walter Hale. They made a picture version of *The Lightning Conductor*, a well-known story by the Williamson, in its original European settings.

"I am interested in both the screen and the stage," said Elliott. "In the future, I expect to devote my time to both activities. From time to time, I shall do a play and then I'll jump into pictures. Each mode of expression has its individual attractions. The two are not competitors. They will develop side by side and help each other."

## CHARLES WEST A VETERAN STAR OF THEATRICAL AND FILM WORK

Charles West, featured in Reliance and Majestic one-reel and two-reel film productions, is a native of Pittsburgh, Pennsylvania, and claims 1886 as the year of his birth. When a lad of eighteen, he made his theatrical debut with the Grand Opera House Stock company in his home town and remained there for one season, playing in the support of William Ingersoll, and Eva Taylor.

West then drifted to New York in quest of a Broadway engagement and was secured to enact a part in *Mrs. Wiggs of the Cabbage Patch*. In the same cast also appeared Mabel Talifero and Will Hodge and the show opened at the Savoy theatre. For one season *Mrs. Wiggs of the Cabbage Patch* remained in New York, and after playing six months of the road tour, West resigned from the cast in Chicago to join James K. Hackett in *The Walls of Jericho*. This engagement was followed by ten weeks at the Manhattan Theatre, under the Harrison Grey Fiske management. The name of the attraction was *Charley's Aunt* and West played "Charley." With Harry Woodruff in *Brown of Harvard*, Charles West played for seventy-two consecutive weeks, opening at the Princess Theatre in New York.

West then became affiliated with the cast of *The Road to Yesterday*, that was playing at the Herald Square Theatre, of which he was also stage manager. As the champion runner who becomes a cripple, in the New York success *Going Some*, West was featured with the star of the play, at the Republic Theatre. *Going Some* was his last speaking stage engagement, for immediately after, which was exactly five years ago, he

was engaged by D. W. Griffith, to play in Biograph pictures. The first picture he appeared in was a tense drama, and the parts were played by Mary Pickford, Marion Leonard, Geo. O. Nicholls, and Christy Miller.

## PAUL POWELL ONCE A REPORTER

### Reliance-Majestic Producer Had Long Career on Newspapers Here and East

Paul Powell, prominent in directors' circles at the Reliance and Majestic studio is a talented and artistically inclined individual. His initiation into the film world was made with the Lubin Los Angeles studio about three years ago and, as a producer of one and two reel subjects, Powell remained under the Lubin banner for two and a half years. He was then engaged by D. W. Griffith, General Director of the Reliance and Majestic forces, to join his directors' staff.

Powell specialized in one and two reel Majestic and Reliance until recently when he was made director of feature subjects produced in multiple reels. A partial list of Powell's recent efforts at the Mutual Hollywood studio include *Up From the Depths*, featuring Courtenay Foote and Gladys Brockwell; *The Wolf-Man*, by Chester B. Clapp, featuring Ralph Lewis, "Billie" West and William Hinckley; and the following Dorothy Gish feature photoplays, *The Nun*, *Bred in the Bone*, *The Lost Lord Lovell*, *Her Grandparents*, and *Minerva's Mission*.

Powell, previous to his film debut was affiliated with various branches of literary work. He was a member of the Chicago Tribune for a long time, served as a political reporter on the Los Angeles Express for eight years and was West Coast Correspondent of the Moving Picture World. He was also employed as dramatic critic on various newspapers.

Powell is a native of Illinois state, and received his education there. When a boy he was always inclined towards literary work and inherited his desire for newspaper art from his father, who is a celebrated newspaper man. D. W. Griffith has prophesied a brilliant future for Powell, who is gradually, through the medium of pictures he produced, causing his name to be classed with those of film celebrities. He is a thorough gentleman and never raises his voice to his players when directing them in scenes, he utilizing great diplomacy in securing results from the members of his company.

## CHARLES CLARY'S FAME AS STAR IS RAPIDLY GROWING GREATER

Charles Clary, the Griffith-Mutual leading man, who was formerly with the Selig company, has been portraying excellent parts since joining the Griffith studio. His first appearance was in an adaption of Lord Alfred Tennyson's poem, *Break, Break, Break*, released under the name of *A Day That is Dead*, and in it Clary delivers a wonderful characterization. For his second effort, *The Forged Testament*, a two reel photodrama, Clary enacts the part of the wandering fortune hunter. With Charles Clary in this Mutual photoplay appeared Signe Auen and Cora Drew. Then came the part of the artist in *Man's Prerogative*, opposite the celebrated Robert Edeson. In this feature, Clary appears to advantage. The part is an intensely dramatic one, and Mary Alden is also conspicuous in the cast.

Featured in the title role in a four reel picturization of Ouida's English novel, *Strathmore*, Clary is given wonderful opportunities to display his much admired talents. Recently, he played the part of an American in a two reel photodrama, *At the Stroke of the Angelus*, with Francelia Billington appearing opposite him.

While with Selig, Clary participated in some features which he claims are the best performances he ever attempted in motion pictures, but one glance at the work he is doing at the Reliance and Majestic will show that despite the length of his film career, he is still improving. The Selig features are the ones in which he played Mohammed in *The Carpet of Bagdad*; as Columbus, in *The Coming of Columbus*; and Father Kelly in *The Rosary*, not forgetting him in *The Adventures of Kathlyn* series.

## CONSOLIDATED MOTION PICTURE COMPANY SOON TO BEGIN OPERATIONS AT CULVER CITY

D. W. Goodrich, head of the Consolidated Motion Picture Corporation, of London, England, has been touring the United States since the outbreak of the European war, for the purpose of securing a suitable location where his company could manufacture moving-picture films, and where they would have the advantage of outdoor scenery and light. Mr. Goodrich has leased the former Kalem studios at Culver city and has also closed a deal for the erection at Culver city of a studio and laboratory. Plans for the same are already in the hands of construction men and work will be rushed on a modern building that will compare favorably with anyone of the up-to-date studios, now located in the vicinity of Los Angeles.

Ernest Eiller and J. D. Brown, formerly with Vitagraph and Pathé companies respectively, have been engaged by Goodrich, together with workmen, who are getting the old studio in running order and after some remodeling and renovating, the company will commence its operations. Several well known stars have already been engaged and Harry Davis, one of the company's officials, is on his way to New York for the purpose of signing up others. The company will produce a long list of popular novels and plays which have been bought for pictureization—and most of all, stories that exemplify high ideals of humanity. Mr. Goodrich has a practical knowledge of all branches of the cinematographic business, having had years of experience in this country as well as abroad, and says he intends to spare neither brains nor expense in producing films that will create a large demand for his company's products. The company has established trade in all foreign countries throughout the world. The pictures are known as the Consol Brand. The executive offices of the company, for this country, are located in the Consolidated Realty Building, Hill and Sixth streets, Los Angeles.

Goodrich is now preparing to stage a five reel feature dealing with the present revolution in Mexico, and in it will try to show conditions as they really exist and the causes for the trouble. The author of the scenario has lived in Mexico for many years and represented the San Francisco Examiner and other newspapers at the front with General Villa. The picture will be given political importance and will no doubt create a sensation and may prove one of the influences that form history. Goodrich has disposed of the rights for New York and Pennsylvania, respectively, and has given an option on Illinois, Massachusetts and New Jersey, on the Mexican picture in question.

3 4 3

## SCANDAL, FIVE-REEL UNIVERSAL FEATURE WILL BE SHOWN AT MILLER'S NEXT WEEK

What kind of neighbors have you got? Do they hang over the backyard fence and discuss everything they see? If they do, look out for them. Shun them as you would a six-foot rattler, for they are just as dangerous. They can cause you more trouble than a spool of thread which has been unwound by the family cat. Steer shy of them. They will raise the dickens with you. If you can induce them to come along, bring them with you to see *Scandal*, the splendid five-reel punch picture that begins a week's engagement at Miller's on Monday. They won't do any more gossiping and they will have seen what the Los Angeles Examiner declares is the movie plum of the month. It was written and produced by Lois Weber, famous author of *Hypocrites*, and she declares there is more naked truth in *Scandal* than there was in her other success. It is 5000 feet of anathema against these garrulous, inadvised, unkind tongues whose wagging destroys that which the bible stated is more to be coveted than great riches, a good name. *Scandal* veils the subtle suggestion that we all mind our own business and mind it well. It is a punch in the jaw to these talkative ladies and gentlemen whose lips smack over the back yard fence in disastrous discussion about Mrs. So and So down the street. It pulls the nose of these gentlemen of fashion, our club men, who Arthur Brisbane in an Examiner editorial declared could spread more dangerous gossip in a half hour than a sewing circle could in half a day. It is brilliantly played by an all star cast, headed

## NORMA TALMADGE DELIGHTED WITH CALIFORNIA AND OPPORTUNITIES WITH THE NATIONAL CO.

Filled with enthusiasm for the new work before her, enraptured with the glories of California and keyed up almost to the point of shedding tears of joy from the kindnesses shown her on her arrival; Miss Norma Talmadge, the new star of the National Film corporation, has arrived in Los Angeles and plunged at once into her new activities—work which is expected to place her even higher on the ladder of fame, if such were possible, as a photodrama star.

The former Vitagraph star, who is admired the world over for her beauty and talents, had two cross-continent escorts, Bruce Mitchell, managing director of the National Film corporation, and A. W. Coldevey, scenario editor, who had been in New York several weeks arranging for the release of National films and to get the signature of "the International Darling" on a three-year contract. In the party also was Miss Constance Talmadge, sister of the star, who will be featured in two-reel National films. The mother and still another sister, Miss Natalie Talmadge, the youngest of the trio, will be in Los Angeles soon and the talented family will make their home in a Hollywood bungalow.

The first work in California of Miss Talmadge was for the feature, *Captivating Mary Carstairs*, from the novel by Henry Synder Harrison, author of *Queed*. The screen adaptation is by A. W. Coldevey. The story will be in five reels and will be the first release of the National under its new business relations. A number of scenes were taken by Mr. Mitchell in New York. He will appear in the production, as will also Allan Forrest, who has left the Universal to appear in National films and who will later produce.

"I am looking forward to the happiest time of my screen career with the National," said Miss Norma Talmadge on her first appearance at the studio. "This is my first visit to this wonderful country, and I can see that the three years which my contract runs will not be time enough for me. How wonderful it is going to be to work out in the great open and get in close touch with all of nature's grandeur."

"And everybody is so good to me. I am glad to be one of the happy family of National people. I could almost cry for joy at the many kindnesses already shown me, and I just know I am going to do bigger things than I have ever done."

The second production in which Miss Talmadge is to be featured is to be a five-reel story called *The Leper*. It was written by Miss Talmadge and Mr. Mitchell in New York from an idea suggested by the former. Allan Forrest will be of the supporting cast.

3 3 4

## BELMONT A VETERAN OF LEGITIMATE STAGE

Joseph Belmont, of the Reliance studio, is a veteran of the stage, although he is still quite a young man. A list of some of his engagements include a season with "The Darling of the Gods;" "The Girl of the Golden West;" principal comedian for B. F. Keith at New York Harlem Opera House three seasons; stock comedian Empire Theatre, Providence, R. I.; one season, director Lyceum Theatre in Duluth, Minn.; with "Trilby," "The Virginian," "Wildfire," "Mary Jane's Pa," "The Ensign;" stock comedian at Poli's stock in New Haven, and with Chas. A. Lader in vaudeville. He has greatly profited by his long experience and is an excellent screen actor.

3 3 4

## EAGLE EYE MET MANY CELEBRATED PEOPLE.

During the course of the World's Fair in St. Louis in 1904, Eagle Eye, the popular Reliance Indian player, was in charge of a band of Apaches who were inhabitants of his native reservation. He soon became a favorite of President Francis, who was at the head of the Fair, and whenever a distinguished person visited the Fair, he usually assigned Eagle Eye to take care of him. In that manner Eagle Eye acquainted himself with many United States celebrities.

by Lois Feber, Phillips Smalley, Adele Farrington and Rupert Julian. The added features are *The Goddess* on Monday, Tuesday and Wednesday, and the new *Romance of Elaine* on Thursday, Friday, Saturday and Sunday.

# Personals and Brief Stories of New Productions

## FRANCIS BUSHMAN PRAISED BY WILLARD HOWE, EASTERN WRITER WHO VISITED STUDIOS HERE

Miss Willard Howe, motion picture editor of the Washington, D. C. Times and writer for the Motion Picture News magazine, visited Los Angeles recently to inspect the big film studios. She is a great admirer of Francis X. Bushman, and wrote the following article for the Photoplayers' Weekly:

BY WILLARD HOWE

It frequently happens that actors and actresses are assigned roles which are at variance with their natural characteristics and walks of life. The villain may be very tender hearted, the adventuress a most religious creature, the financier a veritable spendthrift, and the prim spinster a giggling tomboy. When a player is fortunate enough to be cast for roles which are thoroughly harmonious with his own character and ideals, it is indeed a happy privilege. Such a man is Francis X. Bushman. When you see Bushman on the screen, you have seen him in real life. He is much the same hero as a man as in the photoplays. He gives you the same happy, helpful smile that brings cheer to the careworn spectators who watch him on the screen. He holds the same ideals of American manhood that he portrays in his photoplays. That is why his interpretations are so life-like; he is just being himself.

There is culture and chivalry in every movement of Bushman. He is as delighted to receive words of commendation from the urchin of the street who finds pleasure and encouragement in his film productions, as to receive the same words from those of wealth and position. He counts them all his friends and when he calls you his friend there is a sincerity that precludes all doubt. In fact he holds the opinion that true friendship is the keenest form of real society. "It is the friend," he asserted, "whose keen eyes pierce the outer shell and sees beneath whatever ability or talents we possess and by encouraging and inspiring gives us confidence to go on and on and on to do something really worth while."

Mr. Bushman is very fond of books, classing them as among his greatest comforts and indispensable companions at all times. In fact, the collection of rare books is an especial hobby of his and he possesses an extensive library of selected volumes. Everyone knows that anything that savors of the great out-of-doors appeals to this photoplay favorite—walking, riding tennis, golf, etc. It is common knowledge that he holds prizes for athletic contests. He and his horse are great pals. In truth, our photoplay hero prefers early retiring and early rising. "It is so refreshing to mind and body to take a canter along deserted lanes when only nature is awake," he declared.

The beauties of nature also appeal deeply to Bushman—the birds, the woods, the coloring and sunsets. It is not uncommon for him to lapse into enthusiasm over a landscape and paint a word picture of his impressions. As may well be imagined, our screen favorite is a lover of music, taking every opportunity to hear the best artists.

In the face of all the praises heaped upon him, Bushman is by no means haughty. He is quite likely not to appreciate the fullness of his golden silence of the screen and the great influence he is exercising in the uplift of the motion picture amusement. His musical voice is delightful to listen to, while his keen sense of humor makes a conversation with the hero of the people refreshing and charming.

      \* \* \*

Miss Constance Talmadge, sister of the International Darling, is to be featured in two-reel National comedies and will appear with no less a celebrity than "Bill" Parsons, the second John Bunny.

## BESSIE BARRISCALE'S TALENTS AS SCREEN STAR SHOWN IN "THE MATING," INCE DRAMA

The Mating, an invigorating comedy drama of co-educational college life—is the next feature through the medium of which Bessie Barriscale, the gifted young star of the film world, will be presented on the screen by the New York Motion Picture Corporation. Coming, as it did, from the pen of C. Gardner Sullivan in collaboration with Thomas H. Ince, this five reel photoplay gives promise of crowning Miss Barriscale with even greater laurels, and of elevating Producer Ince to an even greater plane as a wizard of the silent drama.

In The Mating, Sullivan and Ince have furnished Miss Barriscale with a vehicle totally from all her previous efforts. They have given her, to portray, the role of a frumpy country girl who is buffeted about by the sisters of her sex, because of her antedated clothes and absolute absence of urban manners. It is the part of Doris Willard, only daughter of a country minister, whose life ambitions eventually are realized when she is sent to the city to attend a fashionable college for girls.

Arriving at the institution she is ridiculed and scorned by the other girls, who find cause for much merriment over her old fashioned dresses and bonnets. Life is a misery to her and she worries herself sick. One day she sees in a newspaper a photograph of "Bullet Dick" Ames, universal choice for all-American half-back. An idea is born. She resolves to outwit her annoyers. So she writes a letter, purporting to have come from Ames, in which he pledges his love for her and asks her to become his wife. This she accidentally drops in front of a group of girls. Daisy Arnold, Queen of the Beauty Squad, refuses to believe that Doris knows Ames and consequently invites the football hero and his sister to the college.

The girls make great preparations to humiliate Doris. She is seized with fright at what she has done, but "Bullet Dick" sizes up the situation and comes to her rescue. When Daisy, grinning fiendishly, starts to introduce Doris to Ames, the latter announces that no introduction is necessary. "I have known her for many years," he says. Then follows a brief courtship, which culminates in the marriage of the two.

From the opening scenes, which depict Doris, playing about the little village home of her father, until the climax when "Bullet Dick" takes the girl in his arms, The Mating is a succession of interesting situations. Amusing at times, then assuming the deeper hue of pathos, they undoubtedly will hold an audience breathless in anticipation of what is going to happen.

It will be marvelous to see with what accuracy Miss Barriscale has interpreted the part of Doris Willard, especially in view of her recent triumphs in the more difficult roles of Isabelle in The Devil, Helen Fiske in The Cup of Life and Jane Wallace in The Reward. She has given the performance all her artistry as an ingenue-star and has not missed a single opportunity to score heavily with her remarkable pantomimic talents.

Miss Barriscale's chief support in The Mating is Louis J. Cody, erstwhile Broadway leading man, in the role of "Bullet Dick" Ames. Cody's performance has all the dash and vigor of the beloved college football hero. Enid Markey has the part of Daisy Arnold, whose petty jealousies bring almost endless woe to the poor country girl, while Margaret Thompson as Eleanor Ames, Walter Whitman as Reverend Willard and Ida Lewis as Miss Fitch, complete the strong cast.

Through the efforts of Marshall Hageman, final arrangements have been made for the several hundred Annapolis midshipmen en route to the San Francisco exposition, via Panama, to visit Universal City en masse. Marshall Hageman is a well known player at Universal City, and is also an Ensign in the California state naval reserve.

## RULES FOR WRITING PHOTO-DRAMAS ARE SET FORTH TO AID VAST ARMY OF AMATEUR AUTHORS

### Fundamental Merits of Good Scenarios Are Proper Use of Sub-Titles, Good Climax, Continuity, and Excellent Synopsis

THE ART of scenario writing apparently possesses a lure to everybody, inasmuch as people in all walks of life send their amateur scripts to the photoplay editors of the vast film-making studios in Los Angeles county. The writers include messenger boys, clergymen, hod carriers and society queens, and the crude scenarios come from all parts of the world. In Los Angeles and its vicinity there are hundreds of amateur scenarists, and many of these aspiring writers personally visit the studios with scripts and besiege the editors with pleas for aid in scenario art. The managers of The Photoplayers' Weekly, actuated by a desire to help the struggling writers, present herewith many rules for amateurs to follow in the preparation of their manuscripts. These rules were written by a scenario editor and author of many big moving picture plays. Some professional scenarists may take issue with the rules in several instances, but in the main the rules are those approved by the greatest authorities in photoplay composition. The rules follow:

Never begin a scenario with a sub-title, but insert the first sub-title in Scene No. 1 or Scene No. 2. Devote the first scenes to introduction of the characters, slowly and with sub-titles to show their relation to the story. Always show a bit of action by a character before inserting a sub-title to tell the name and status of the person, so as to follow the procedure which obtains in real life. You always see a person before the individual is verbally introduced to you.

Make your scenes short and to the point, each one complete in itself, having characters make exits at the end of each scene if possible so as to round off each scene. Make every scene advance the story. Never have a character perform a radical act unless you first register an important reason.

A photoplay constructed technically correct embraces the main title, sub-titles, synopsis, cast of characters, and scenario, or scenes. Strive to make your story teach a moral lesson. Don't merely aim to entertain theatre-goers. Make a charming love story the basic element of the plot. Make your plot show how the lives of the characters became greatly entangled and then were untangled by the climactic action. Play away from visions, dreams, apparitions, double exposures, and trick effects, as they are difficult for an amateur to handle. Don't set negroes against whites, Germans against French, or indulge in other race oppositions. Remember that Americans are cosmopolitan people. Avoid plays that will cast reflections on religious beliefs.

Do not locate your story in a foreign country but stick to the United States. Avoid scenes of murder, suicide, harrowing death beds, horrible accidents, people being tortured, violent fights, showing stabbing, shooting or strangling, staggering drunkards, depraved women, funerals and other acts of a depressing or unpleasant nature. Shun scenes that may offend good taste or morals. Do not make a hero of an escaped convict or a highwayman. Be sure to bring out the point that crime and evil doings are attended by consequential punishment. Make your story uplifting, give it a clean wholesome and pleasant tone, leaving morbid tales for others to write.

Make your stories original, don't copy them from books or magazines. Avoid using animals for they are hard to manage and it is usually a difficult matter to make them perform the tricks that your script may call for. Avoid military stories which require regiments of soldiers and balloons, air-ships, train wrecks, conflagrations, or other scenes which are very expensive to produce. Bear in mind when writing your play the amount of money which is involved in producing the effects that you prescribe. Eighty-five per cent of the films produced in the United States are made in Southern Cal-

ifornia. Write plays that can be staged as much as possible outdoors and with the regular studio properties. Avoid slap-stick comedies where everybody is running, falling and fighting. Good comedy is in great demand and brings good prices, but it is difficult to prepare it. Such stories as the mischievous boy playing practical jokes, the amateur bicyclist meeting with mishaps, etc., have outgrown their time. They do not amuse the public any more. Bear in mind, when writing comedies, that no matter how funny they may sound, they must look funny on the screen in order to get laughs from your audience.

Don't waste your time in writing Christmas, Thanksgiving, Fourth-of-July, etc., stories. Remember they can only be used at certain periods of the year or in season, hence their use and the consequent revenue will be limited. Infuse into your story an element of rivalry with obstacles to overcome. The public likes a struggle where there are difficulties to be mastered and is more interested in stories of modern life than in tales of past years. Give your story a happy ending. Do not let your audience leave the theatre with a feeling of disappointment, that the story did not end satisfactorily.

Never jump from daylight action to nighttime without putting in a sub-title to show a lapse of time. Have sub-titles brief, as each word means one foot of film used, and if you are not careful you will have more signboards than scenery. People attend theatres to see pictures, not to read placards. Beware of using a sub-title where it would destroy suspense in the scene that follows. It would be a serious error to insert any kind of a sub-title at a point where it would destroy the suspense of your audience. Sub-titles, letters and telegrams can be artfully used to furnish breaks in otherwise long scenes.

About forty scenes make one reel of drama, but use at least fifty or sixty for a comedy reel. Of course, you may vary a little either way but you are always safe in following the above suggestion as to number. Scenes vary all the way in length from flashes of a few seconds to a minute and a half. Never make them longer.

All successful dramas are marked by the presence of a climax near the end of the story. Every scene therefore prior to the showing of the climax should be one that leads toward the climactic action. The climax in all stories is the point where the action reaches its zenith and where the fate of the characters involved is settled. As the best dramas are built to make the big climax logical and highly interesting, it would be well for amateur photoplaywrights to figure out their climactic scenes before they start writing the first scenes of the play, and then make all the scenes lead up to the climax. While the chief action of the story ends with the climax, for the purpose of rounding the story off and making it complete, it is necessary to run a few scenes showing the aftermath.

Years ago moving pictures consisted of a series of long tiresome scenes while today with the intelligent use of the "cut away" and "cut back" the interest of the audience is never allowed to lag. For example, if you wish to make many continuous scenes at one location you can show a minute or a minute and a half of action there, then cut away to a short scene elsewhere, and then return to your action in the main location, repeating this procedure indefinitely while advancing the story all the time.

The "Cut Away" and Cut Back" are absolutely necessary in the time element or to advance the story, for example,—a number of laborers are seen with picks and shovels preparing to dig a trench. Instead of forcing the audience to go through the tedious experience of watching the work of the excavation and wasting many feet of film, the action is cut away to a different scene, where, for example, the foreman is making love to his sweetheart. When the scene of the excavation appears again, the work is all done. As a matter of fact, the actual digging of the trench may have taken a whole day. Scenes end in two ways, first in a natural manner in which all the characters exit; the other way is where the action is cut off instantly for the purpose of bringing in a scene or scenes from somewhere else, after which the original scene is resumed.

The "Close Up" of a letter, newspaper headline, face

## Universal City Items

Following a temporary illness occasioned by the recent unusually hot weather, Nat C. Goodwin, Broadway star, is again hard at work under the direction of Otis Turner in the stellar role of Octave Marbeau's French tragedy, *Business is Business*.

P. A. Powers, treasurer of the Universal Film Manufacturing company, is expected to arrive at the Pacific Coast Studios within a few days.

Among last week's interesting visitors at Universal City, was Hugo Allan, of the Berlin Hof Opera. Allan, who is a globe trotter, and a dramatic baritone of national and international reputation, is planning a technical article dealing with the power of music played during the production of specially strong dramatic scenes for the purpose of heightening the tension among the players.

Hazel Buckman, the popular Universal leading woman, who has been playing opposite J. Warren Kerrigan at the Lake Tahoe studios of the Universal, has returned to Universal City. Her future company has not been decided as yet. All that is definitely known is that she will continue to play leading roles for the Universal.

Harold Entwhistle, well known in photoplay circles as a producer of comedy and drama, last week joined the Universal's forces at their Pacific Coast studios, where he is to direct one and two reel dramatic productions. Entwhistle is well known for his production of adaptations of the novels, *Mrs. Wiggs of the Cabbage Patch*, and *Lovey Mary*.

Norman MacDonald, who continued the production of the 101 Bison drama, *Coral*, when Henry McRae was made Director-General at Universal City, is planning the production of another three reel Bison picture, entitled *The Cry of the First Born*, written by Olga Printzlau Clark. The story is laid among the Hawaiian Islands. Although it has not been definitely decided as yet, the company may find it necessary to make a trip to the Islands, the more properly to stage this offering.

Louis Rouillion, a prominent member of the National Board of Censors, and Director of the Mechanics Institute of New York, visited Universal City last week for the purpose of acquainting himself with actual conditions under which California pictures are made.

William Worthington, Herbert Rawlinson, Lee Moran, Eddie Lyons, and Jack Wells, the Universal Quintet, together with Norman McNanee, composer of the Universal City March, formed the principal features on the program at a gathering of the Knights of Columbus of Southern California recently. The program was arranged through Tom Walsh of Trey O' Hearts fame, who is at present assistant director with William Worthington.

Because of the unusual success which attended their first animal production, *Joe Martin Turns Them Loose*, Paul Bourgeois and Rex Roselli, have been authorized by the Universal officials, to start work immediately upon the production of a multiple reel animal feature.

Accompanied by a half a mile procession of high-powered automobiles, Mayors William Hale Thompson of Chicago, and Charles E. Sebastian of Los Angeles, visited Universal City. In view of the fact that most of the visitors were known to be Shriners, the company officials had arranged for them an appropriate program, which included a ride throughout the studio grounds on the hurricane deck of their herd of camels and elephants. A rollicking half day was spent, following which the visitors, with ringing cheers, left the picture plant for the city.

Under the direction of William C. Dowlan, the work of producing *At Watt College*, a four reel comedy, featuring Mr. and Mrs. Carter de Haven, is progressing

even more favorably than had been expected by the Universal officials. Both de Haven and his wife were unusually quick to adapt themselves to the new style of work, with the result that things are moving forward on well oiled cogs.

Company officials of the Universal's Coast Studios are in daily expectation of the arrival of Helen Ware, another Broadway Star, who is soon to appear on the Universal Program. Miss Ware will appear in the stellar role of either the filmization of Francis Hodgson Burnett's novel, *That Lass O' Llowries* or in an original four reel drama written by F. McGrew Willis, under the title *The Chattel*.

Under the direction of Norval McGregor, Hobart Bosworth has completed his work in the multiple reel screen version of Augustus Thomas' western drama, *Colorado*. That the company might secure more realistic settings for their production, ten days were spent in the desert country near the Salton Sink. The remainder of the scenes were taken at Universal City, where a number of special sets were constructed to meet requirements. Harvey Gates, of the Pacific coast scenario staff, is the author of the scenario.

In the production of *In the Sunset Country*, a three reel western drama, written by F. McGrew Willis, Burton King this week has constructed at Universal City the biggest interior set that studio has ever seen. The set comprises a number of rooms representing that type of dance hall, saloon, and gambling house, that has long since disappeared before the march of civilization. The rooms have been so arranged that in one shot the camera takes them all in. More than sixty players were used in many of the scenes laid in the dance hall and according to people familiar with the West in pioneer days, the atmosphere secured is as nearly perfect as human ingenuity could conceive.

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## Reliance Majestic News Notes

Fred J. Butler, who for fourteen consecutive years was stage director at the Alcazar theater in San Francisco, has entered picture circles and is now a member of the Reliance-Majestic stock. Butler is one of the best stock producers the stage has ever possessed and he is also an actor of distinction.

While photographing scenes in Weid Canyon, near Hollywood, for the Reliance Western melodrama, *For His Pal*, it was discovered by Director Belmont and A. D. Sears, a prominent Reliance player, that there was a forest fire on the mountain top. The camera was immediately taken to an advantageous position and some excellent views of the forest fire were secured. Mr. Sears, in relating the incident, explained that all the way down in the canyon, one could hear "the rattles rattling their rattlers," in efforts to escape the fire.

Walter Long and W. E. Lawrence are doing some vivid riding in Director Powers' two reel *Majestic*, *The Kinship of Courage*. Another thrilling scene in this Majestic Western drama is of W. E. Lawrence alighting from a galloping horse and jumping on the steps of a speeding train.

George Beranger of the Reliance and Majestic forces was annoyed recently by a number of detectives visiting him at the studio, all of which was due to a person of somewhat similar name, an embezzler of funds in Los Angeles. However, George convinced the Los Angeles Police department of his innocence and sincerely trusts that in the future crooks will choose names other than the one possessed by himself.

Teddy Sampson, the attractive young player employed at the Reliance-Majestic studio is planning what she terms a "hen party," which is to take place in the near future. Present at this party will be the majority of the actresses appearing in Reliance and Majestic pictures, and Miss Sampson promises at her party a solid evening of entertainment.

Lillian Gish, the Griffith star player, is in the midst of preparing an expensive wardrobe, which she is to wear in a feature to be staged at the Griffith Hollywood studio. Miss Gish is in consultation with a Parisian modiste, and she devotes as much attention to dressing her assigned parts correctly, as she does to their characterization. She fully realizes that to look the part on the screen is half the battle. Her most recent performance of note was as "Elsie Stoneman" in D. W. Griffith's *The Birth of a Nation*, in which her portrayal was most convincing, and has added greatly to her popularity.

Wilfred Lucas, well known as a film actor and producer, is to play a featured part in a multiple reel photodrama now in rehearsal at the Griffith studios.

Mary Alden and her Stutz automobile are rapidly getting to know one another. Recently Miss Alden, while driving her car from Los Angeles to San Diego, suddenly found that the car refused to move. She stepped out and investigated the car. In ten minutes her automobile was again in perfect condition, which goes to prove that Mary Alden is some "little fixer."

Jacob William Binder, director of finance and publicity of the National Board of Censorship, was a member of the large party of exhibitors that visited the Griffith studio recently. He came West to attend the National Ex-

hibitors' Convention in San Francisco. They were shown the studio by William G. Bitzer, chief cinematographer, and were greeted by Fay Tincher, Edward Dillon, Loretta Blake, Bobby Fuehrer and a number of other Reliance and Majestic favorites.

Olga Grey is enacting a very important part in the Reliance two part romantic drama, *A Bold Impersonation*, by Bernard McConville, now in production, with Director F. A. Kelser as the producer. Features introduced in *A Bold Impersonation* are a thrilling duel scene in which Miss Grey is the victor, and she also jumps from her horse into the river, in order to escape pursuers. The story deals with the modern high society life in Paris.

Irene Hunt has prepared a number of recipes of her favorite dishes, after many requests from her intimate friends. These dishes have been relished at the Hunt bungalow, and her friends have desired to have their mothers duplicate them. Miss Hunt is a wonderful cook and is continually creating something new in the preparation of food line. If the recipes of her food creations could be photographed for the screen, many of the bakery shop proprietors would become regular attendants of the motion picture theater.

Charles Clary, the Frederick Remington type of plainsman, enjoyed portraying his character part in the Majestic release *Big Jim's Heart*. Clary prefers Western parts to other characterizations, because he has practically lived all his life in the West. When Clary first became a film actor, Western parts were entrusted to him, and ever since he has longed to continue portraying such parts. He is a dexterous horseman, and feels much at home in a saddle.

Miriam Cooper, the attractive dramatic player, rendered a very impressive performance in the two part recent Majestic release, *The Burned Hand*. From reports this picture is meeting with great success.

*Farewell to Thee* is a coming Reliance production, a Hawaiian drama deriving its title from the well-known song "Alaho-Oe," sung by the natives of Hawaii, particularly to departing friends. The story is dramatic, and deals with a young planter, who marries a native Hawaiian. A designing woman, whom he had known in the United States, learning of a fortune left to the planter, schemes to win him away from this native wife, in order to gain this fortune. However, the Hawaiian wife, patient to the end, welcomes her husband back home. The cast includes Bert Hadley, Bessie Buskirk, Lucille Younge, Eric Von Stroheim and Alberta Lee, while the production is in the capable hands of Ray Myers.

Teddy Sampson, the dainty Majestic player, enacts the part of Nancy, a fishermaiden in the two reel *Majestic*, *A Child of the Surf*, written by Mary H. O'Connor. Nancy lives with her grandfather and meets Robert, the wealthy contractor's son, unknown to her grandfather, who forbids her meeting city folks. Robert disguises himself as a workingman and through his scheming the grandfather is convinced there is one city man who is both honorable and lovable. Spottiswoode Aitken is playing the part of the grandfather. Nancy's sweetheart from the city is played by Frank Borzage and F. J. Butler is the boy's father. *A Child of the Surf* is being produced by Jack Conway.

The great need of improved conditions in a lumber camp, is the basic idea of the two reel Reliance release, *The Little Lumber Jack*. Paul is the mascot of the

(Continued on Page 12)

### HIGHEST GRADE PHOTO REPRODUCTIONS

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## General Notes of Players

Dudley Burroughs has arrived from New York to take up his post as assistant scenario editor at the National Film Corporation's studio, in Hollywood. Burroughs is well known as a newspaperman and fiction writer on both coasts, having been a member of the San Francisco Call sporting staff for some time and recently having left the editorial employ of the New York World.

Chester Lyons is the name of a new cameraman at the National. He came from New York, where he filmed the first scenes for the screen story of Captivating Mary Carstairs, featuring Miss Norma Talmadge.

Miss Natalie Talmadge is coming, too, making the third and last of the Talmadge sisters to appear in National films.

"We want work," has been the cry of Tom Ingman, superintendent of the National laboratory, and C. R. Wallace, chief of the cutting room. They will soon forget the slogan, for with five companies at work, they will have more than enough to keep them busy.

National studio employes, one and all, are handing William Seiter many compliments because of the great success of his first two pictures. Both are comedies, snappy and bright from start to finish, and in them appear Miss Rena Rogers, counted as among the funniest women in pictures. "Bill" Parsons, Russ Powell, Miss Constance Johnson and Harry Fisher. Goldbricking Cupid, one of the comedies, has to do with a fake matrimonial agency and embraces funny situations. The Singer Stung, the other release, shows how a "rube" couple are jipped out of their bank roll through stage aspirations by a hardened legit actor and a little less hardener chorus woman. Seiter is said to be the youngest producer of pictures, being 24 years old.

Director Seiter is producing a two-reel dramatic photoplay depicting the embarrassments and suffering that come of lost wealth. Lamar Johnston, late of the Selig forces, is playing the male lead and Miss Jill Woodward the principal feminine role. The story was written by Allan Forrest, new leading man and producer at the National. Mr. Forrest started in the picture, but owing to the fact that Managing Director Bruce Mitchell needed him to portray one of the principle roles in Captivating Mary Carstairs, with Miss Norma Talmadge in the feature role, Mr. Johnston took up the role and the scenes were retaken.

Director Fred Hornby has gone back to the days of the tanktown circuit and busted theatrical troupes to get color for his latest National comedy, which he calls "The Barnstormers' Water-Loo." "Bill" Parsons is the manager of the troupe, stranded in a country town, and around him center many amusing incidents, some of which members of the cast actually have experienced. Playing leading roles also are: Russ Powell, Miss Rena Rogers, Miss Constance Johnson, Harry Fisher and Katherine Griffith, the mother of the talented boy, Gordon Griffith.

Ted Sloman, late of the Universal forces, where he gained prominence in the *Trey of Hearts* serial, is playing the heavy role in Director Seiter's first dramatic pictures at the National.

Frank Bonn, well known in the New York theatrical colony and who has been in Los Angeles several weeks, will play the heavy character in Captivating Mary Carstairs, having been engaged by Managing Director Mitchell especially for the part because of his talent and physique. Both Mitchell and Bonn are large of stature and one of the most thrilling scenes in the story is a

fight to the finish between them, which should develop interest among screen fans.

Jack Livingston has been engaged by the National Film Corporation and will appear in support of Miss Norma Talmadge, former Vitagraph star who has signed a two-year contract with the National and has arrived from New York to take up her new duties under the direction of Bruce Mitchell, managing director of the National. Livingston is known as one of the handsomest young men on the screen. He has made rapid strides in the business and his work with several concerns has given him a place high on the screen honor roll.

Allan Forrest, another of the younger leading men and who also must be counted as among the handsomest in pictures, also has been engaged by the National. He has been in pictures four years, nearly all of which time he has been with the Universal, working under the direction of Otis Turner, Robert Leonard and other well known producers.

With the return of Managing Director Mitchell, the two have been assigned to companies, five of which will be in operation at once. Mr. Mitchell will have Miss Norma Talmadge and Mr. Livingston in the leading roles in the first picture he will make after his return; Director Fred Hornby will have "Bill" Parsons, Constance Talmadge, Miss Constance Johnston and Harry Fisher in his next production; and William Seiter will direct Miss Rena Rogers, the bright little comedienne, who has been with the National since its inception, to play opposite whom a capable foil will be chosen along with other actors and actresses to round out the companies. Mr. Forrest's first effort with the National has not been decided on. It is not unlikely he will take a company to direct sometime in the near future.

Activity of the National studio at Santa Monica boulevard and Gower street is the talk of the film circles. The jump from one working company to five active ones and the acquisition of such prominent people in the profession has been the subject of comment on all sides and has shown President Parsons in the light of a keen business man.

Recovery of \$65. stolen from her motor car more than six months ago, was the good fortune of Miss Constance Johnson, beautiful blonde of the National Film Corporation forces. And details of the theft would provide a basis for activity of Los Angeles police to stop the deprivations of members of a college fraternity, but Miss Johnson, satisfied to get the money back, refuses to divulge the names of the young men who took it along with portiers, rugs and tapestries from the home of Miss Johnson, where she lives with her mother on Constance street, Los Angeles. The articles taken during the absence of Miss Johnson's mother were seen in the fraternity house across the street; Miss Johnson did some sleuthing and wrung a confession from one of the members of the fraternity that he and others had taken the money from her car and also the household effects. They returned all except a vanity case in which the money was stolen.

\* \* \*

The head of a big concern like the Balboa Amusement Producing company is necessarily a very busy man. Hence it is that H. M. Horkheimer, the president and general manager, is not always accessible. To get to him, it is necessary to state one's business to Ragle R. Rockett, his private secretary. Mr. Rockett is a born diplomat and handles every caller as an individual case. In the press of business many persons never get to Mr. Horkheimer, although he is very democratic. Under ordinary circumstances, such people might be inclined to feel aggrieved; but Mr. Rockett's suave manner always prevents that. He has a difficult position to fill; but he does it creditably.

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## Reliance Majestic News Notes

(Continued from Page 10)

**For His Pal**, by Chester B. Clapp, a one reel Reliance western drama, presents Irene Hunt, A. D. Sears, G. M. Blue and J. P. MacCarthy, as the principal players. It is a story of the gold field where two pals work the same claim. One is married and grows jealous of the other's attentions to his wife. In order to save the wife's honor, the friend makes a great sacrifice. The producer is Joseph Belmont.

Lucille Younge is a happy person. She has leased a bungalow in the fashionable district of Los Angeles and is quite busy these days getting it in shape. In accordance with her contemplation, she is to have an Oriental den, that will be decorated with her collection of Oriental souvenirs, which Miss Younge accumulated during her recent visit to the Orient. She has made a study of Oriental effects and no doubt her bungalow, when the decorations are completed, should be a very beautiful place. In a recent two part Majestic release *The Mystic Jewel*, Miss Younge's costume came from among those which she obtained while on her tour through India.

Mae Marsh, Robert Harron and Dorothy Gish, all of whom attended the ball given by the National Exhibitors' League in San Francisco, were surrounded by curious fans and exhibitors all the evening. The Griffith players complained of writer's cramp, after they had autographed numberless books, photographs, and other miscellany brought on by enthusiastic admirers. A demonstration of their popularity was given on this occasion.

Dorothy Gish, the winsome Griffith featured player, is spending her vacation at the San Francisco Fair. She is accompanied by her mother, and a recent letter from Miss Gish to one of her studio associates declares that Dorothy has gained six pounds in weight during the few days she has already spent in San Francisco. Miss Gish will possibly remain away from the Majestic studio for another week and then resume her work in Majestic pictures.

Mae Marsh, the compelling photoplay actress, is being termed by many of her film admirers, "the little sister of the films." They attribute this title to the part she enacted in *The Birth of a Nation*, as the little sister of Henry Walthal, who grew up while he was at war. Miss Marsh receives on an average of thirty letters per day, from people who are sincere admirers, and have enjoyed her work on the screen.

The Griffith California studio is the scene of much activity these days, with Broadway stars such as Douglas Fairbanks, Tully Marshall, Rozsika Dolly, John Emerson and Thomas Jefferson, playing in feature pictures. A number of theatrical celebrities are making preparations to come to California and appear in feature pictures at this studio.

Charles West, the Beau Brummel Reliance-Majestic player, has become the fashion plate of the studio. West recently added to his extensive wardrobe a number of very attractive suits, among them a striking evening dress and walking suit. His tailor is very recently of New York, and therefore is well posted on all the late Manhattan patterns.

Joseph Henaberry, who recently played in *Billie's Rescue* and *The Mystic Jewel*, the Reliance photodrama, is playing a part in the Majestic juvenile release, *The Little Cupids*. However, Henaberry is by no means a juvenile player, but he is enacting the part of a grown-up, he playing the big brother to little George Stone. These Majestic juvenile releases are growing popular with exhibitors. They are novel in plot and cleverly acted and produced.

Chester Withey, the Komic player who usually plays the part of the "heavy," has resolved to be an enemy to King Nicotine. Withey has given up smoking, so he contends, but his director, Edward "Komic," Dillon, is almost sure he saw smoke emanating from the Withey dressing room, and investigations disclosed that Withey was the only person in his room at the time. However,

it remains to be seen if Chester Withey will be true to his resolution.

Signe Auen, who rendered a surprisingly good performance in the picturization of John Luther Long's *The Fox Woman*, is playing an important part opposite Douglas Fairbanks, in a multiple-reel, feature photoplay at the Griffith studio. Miss Auen has an exceptionally attractive personality. She is a native of Spokane, Washington, where she also attended college. Signe Auen is comparatively a newcomer in the film profession, and has made unusual strides as a film actress.

Fay Tincher experienced an amusing incident recently, while present in a Los Angeles motion picture theater. A stout woman sitting in the next seat to the one occupied by the Komic star, insisted upon telling her all about Fay Tincher, the girl who wears funny stripe dresses and curls in Komic pictures. Miss Tincher learned more about herself from this stout woman than she has been able to learn herself.

*The Little Cupids*, by Bernard McConville, is the latest of the series of Majestic juvenile pictures to be put into production, with little George Stone, Carman De Rue, and Violet Radcliffe in the principal parts. Through the efforts of these three children, Dick and Mary (grown-ups) are united, after having a seemingly serious quarrel. A number of the scenes for *The Little Cupids* take place on shipboard. For these scenes the "Harvard," which sails from Los Angeles to San Francisco, has been used.

A number of the Reliance and Majestic players have promised to take part in a benefit performance to be given by the St. Catherine Church of Los Angeles, at the Mason Opera House, in the near future. A partial list of those who will participate includes Lloyd Ingraham, George Siegmann, Tom Wilson, Sam De Grasse, Elsie De Wolfe, Chas. Gill, Bobby Fuehrer, Fay Tincher, Porter Strong, Chester Withey, Elmer Clifton and Edward Dillon.

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## Keystone Studio News

Eddie Foy approaches the motion picture business with considerable hesitation—he and the many little Floys arrived at the Keystone studio and gave it the several times over before entering the gate—then after working a few days he decided that it was the life for him. Now he threatens to buy a fruit ranch and become a native son. He is getting on famously under the direction of Mack Sennett and will soon be seen on the screen for the first time.

Mabel Normand killed a five foot rattler last week. As she was motoring through a canyon south of Los Angeles she caught sight of some flowers and stepped from her car to pick them. While walking through a clump of sage brush she heard the ominous sound of a rattler and jumped to one side just in time to escape its strike. Seizing a stick which lay nearby she struck at the reptile and quite by accident she admits, caught it fairly on the head, stunning it. Picking up a heavy stone she crushed its head. In order to prove her story was not of the fish variety she threw the snake into her car and brought it to the studio.

Chester Conklin and Mack Swain are in the midst of a picture, under the direction of Walter Wright, that will be a big scream according to all indications. It will be released in the near future under the title of *The Battle of Ambrose and Warlus*.

Mack Sennett took his physical trainer with him on his trip to Colorado. Keeping his body fit is part of the Keystone Managing Director's system of accomplishing more mental work than six ordinary men usually get away with. And it seems to be a good system, for Mr. Sennett is the original human dynamo when it comes to speed and endurance in work.

## Happenings in Filmland

### KENNETH O'HARA'S INCEVILLE NEWS NOTES

For the first time in several months, Clara Williams, the beautiful leading woman of the New York Motion Picture Corporation will be seen again on the regular Mutual Program in Cash Parrish's Pal, a stirring story of the west in which William S. Hart is starred. Miss Williams plays the part of Cash Parrish's wife and the support she gives Hart is declared to be one of the best pieces of character work she has done in a long time. Miss Williams, prior to being cast with Mr. Hart, had been laboring under the direction of Reginald Barker, in The Man from Oregon the forthcoming fire reel Mutual Master Picture in which she will be co-starred with Howard Hickman.

Herschel Mayall subjected himself to an unpleasant experience at Inceville recently, when he was enacting the part of Captain Edward Graham in The Man Who Went Out, a thrilling frontier story soon to be released by the New York Motion Picture Corporation. According to the 'script' Graham (Mayall) allows himself to be delivered into the hands of Indians to appease their anger and prevent further destruction of white people. Then he is burned at the stake. In acting for these scenes, Mayall willingly permitted himself to be tied to a stake and then watched the black smoke curling upward about him.

George Fisher, the young juvenile lead of the New York Motion Picture forces, is one of the best dressed men in filmdom. While not foppish, he is fashionable; while not fastidious, he is tasteful. During his leisure moments he is invariably engaged in shopping and that accounts for a big part of his success as a matinee idol. Fisher has the ability to wear clothes properly. He can look as well in a \$10 suit as in one that costs \$100. But that does necessarily mean that he wears \$10. suits. Fisher will next be seen on the screen in a strong two-part story of a romance by the sea entitled When the Tide Came In, in which Thomas Chatterton is starred.

Gertrude Claire, the character actress, is contemplating the composition of a book, chronicling in detail her life on the stage. Miss Claire "makes no bones" about admitting that she has been on the stage since 1878. She numbers among her friends and acquaintances some of the venerable and picturesque figures in American theatrical circles and from her dressing room at the Inceville studios, carries on a correspondence with many of them. Miss Claire recently did noble work as a New England villager in support of Howard Hickman in The Play of the Season, a forthcoming New York Motion Picture release.

Louise Glaum, who made such a success of her performance in support of Bessie Barriscale in The Cup of Life, is soon to be seen again as a siren in the forthcoming two-reel production of The Phantom Extra, recently completed under the direction of Richard Stanton at the studios of the New York Motion Picture Corporation. Miss Glaum's triumphs are compelling dozens upon dozens of congratulatory letters every day from all parts of the country.

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Estelle Allen, appearing as Virginia Long, the sweet Southern girl who is expelled from home by her father in The Tide of Fortune, a forthcoming release of the New York Motion Picture Corporation, is a recent recruit to the Ince forces. For four years, Miss Allen has been delighting audiences all over the country with her work in productions of other companies, but her admiration for Thomas H. Ince's methods, caused her to capitulate to an offer from that noted producer. In The Tide of Fortune, she appears opposite George Fisher.

Interior and exterior views of a girls' boarding school, in which are enacted many of the early scenes in The Mating, the five part feature of the New York Motion Picture Corporation, starring Bessie Barriscale, are declared to be among the truest pieces of realism ever projected upon the screen. Before building his settings, Stage Manager Tom Brierly visited a number of select institutions in and about Los Angeles and made mental notations of all he saw. Then he reproduced them on the main stage at Inceville. The scenes, therefore, are exact representations of the genuine thing.

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### PHOTOPLAYS WANTED

Scenarios of every nature from one to three reels in length, animal stories preferred, are wanted by the David Horsley studios, corner of Main and Washington streets, Los Angeles. All scripts must be typewritten, and bear the name and address of the author, and a self-addressed stamped envelop must be enclosed for the return of the manuscript, if not suitable to the studio requirements. High prices will be paid for an occasional big feature photodrama.

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### NELL SHIPMAN ENJOYS OUTING

Comfortably encamped at Kamp Kerrigan in the heart of the Lake Tahoe district, Nell Shipman, the photoplaywright, is busy on a number of big out door stories for J. Warren Kerrigan, who has established a special Universal studio on the shores of the lake, in order to gather all the atmosphere possible into each release. Between reels, Miss Shipman varies her work by long hikes and swimming, a five mile swim being an every day occurrence.

M. Witmark & Sons, the music publishers, have wired Nell Shipman that her lyrics especially written for Under The Crescent have been issued in song form, Ernest Ball has out done himself in the harmony composition. First the Universal contracted with Miss Shipman for the scenarios, then Messrs Grosset & Dunlap arranged with her to write the book. The Newspaper syndicate arranged for the story to run in the daily papers and now the song is about to be placed upon the market.

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### HORSLEY STUDIO NEWS IN BRIEF

Beauty and the Beasts is the title of a picture to be made for one of David Horsley's Jungle brands in the very near future. Beauty will be represented by the most attractive leading lady available, and the beasts will be a sextette of black maned African lions. The story is now being written and the scenes will be filmed at the Horsley studios in Los Angeles.

In response to David Horsley's call for directors, actors and technicians through the medium of the daily papers of Los Angeles, applications have poured in at a tremendous rate. Each application is being classified by the head of the department, and when Mr. Horsley arrives from New York he will be able to go over the entire list without delay and arrange for the necessary personal interviews.

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Now that election is over in Los Angeles and everything has settled down to a normal condition it comes out that Fred Mace was seriously thought of as Chief of Police by Mayor Sebastian. Mr. Mace was consulted on the subject but refused to think of anything but his work in Keystone films for the present at least. The incident illustrates how popular the rotund comedian is, however.

## News from the Big Studios

### BALBOA STUDIO NEWS PARAGRAPHS

Andrew Arbuckle has just become a member of the playing forces of the Balboa Amusement Producing Company. There are three Arbuckles prominently before the screen world today, Roscoe, Maclyn and Andrew. The latter two are brothers, but bear no relationship to the former, although they are all fat and look somewhat alike. Andrew Arbuckle was connected with the Lasky studio until recently. He gave a splendid account of himself in *The Woman*. He will do a character part for Balboa in a comedy drama that is to be directed by Sherwood Macdonald.

Some unusual photographic effects are being obtained by William Beckway, who is holding the camera on *Comrade John*, the production which is featuring William Elliott and Ruth Roland. Bertran Bracken is directing the drama and he finds Beckway a valuable assistant, because he has a keen eye for detail and artistic balance. The bowling team representing the Balboa studios is a strong contender for the Long Beach championship. A regular schedule of games is being played at the alleys on the Pike and interest runs high. President Horkheimer has offered a special monetary prize to the members of the Balboa team if they "bring home the bacon."

Madeline Pardee has rejoined the Balboa acting corps and is doing some fine work in *Comrade John*. Besides being pulchritudinous, Miss Pardee possesses splendid stage talents. She will be seen in strong parts before long.

When *The Pomp of Power*, one of the episodes in the *Who Pays?* series, was shown at Long Beach last week, many persons complimented Charles Dudley on his virile acting in the part of the scapegoat criminal. So well did he photograph, that one of his scenes was made the subject for a striking three-sheet poster. He is appearing in dramatic character studies and doing them well.

During the past week, Norman Manning, business manager of the Balboa company, went to San Francisco to make arrangements for Director Harvey and the players with whom he is putting on *Neal of the Navy*. This is the patriotic serial which Balboa is filming for Pathe. Among the players who went north are Lillian Lorraine, William Courtleigh, Jr., and William Conklin. They will be gone about ten days. Many scenes will be taken about the Golden Gate harbor and the Mare Island Navy Yard, as Uncle Sam is co-operating in the production of this piece.

Paul Gilmore, who is well remembered because of his successes on the legitimate stage, is one of the actors which will shortly make his debut before screen audiences, via the Balboa film route. As a matinee idol, Gilmore had a big following. Right now, he is appearing in a number of pieces under the direction of Frank Cooley. His splendid stage presence registers fine on the screen.

A contributing member of the Balboa company's scenario department is Miss Bess Meredyth. Possessing the screen eye, which has been developed after considerable studio experience, she comes to the Long Beach producers fully equipped and is supplying them with strong material. Recently, Miss Meredyth was entrusted with several manuscripts of stage successes for screen adaptation. Her work more than passed muster. The pieces will go into immediate production.

The trial run of the second episode of *Neal of the Navy*, made in the private projecting room of the Balboa company last week, revealed some interesting pictures. President Horkheimer expressed himself as pleased and believes that they are going to set a new mark when released by the Pathe company. Twenty-eight reels will be required to tell this story. It deals with life on the deep, aboard Uncle Sam's warships, from the forecastle to the wardroom.

Lewis J. Cody's part in *Comrade John* required him to take some big chances, last week. The story concerns a fake religious sect, whose leader Cody plays. In the course of the action, their temple is destroyed by fire. The scenario required Cody to appear in the very midst of the flames in flowing robes. At one time it appeared that he was enveloped in flame, but he escaped unhurt. To make these scenes, two costly sets were provided and destroyed.

A hundred people connected with the Balboa company in various capacities and their families were guests of Tom Doyle at an old fashioned barbecue, held on his ranch near Orange, last Sunday. Headed by H. M. Horkheimer, the picnic party left the Long Beach studio about 6 o'clock in the morning, in automobiles furnished by the company. The day was given over to sports, dancing and getting acquainted. Mr. Doyle proved himself a splendid host and there was no end to the good things to satisfy the inner man and woman.

Jackie Saunders has just completed a three-reel picture in which she played a Russian woman of noble birth. The story is a tense one, written by Bess Meredyth. The part was specially designed for Miss Saunders and gives her an exceptional opportunity to display her varied talents. Director Macdonald had charge of the production.

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# Interesting Personal Notes

## MOROSCO PHOTOPLAY COMPANY ITEMS

Earl Sibley has joined the Oliver Morosco Photoplay company as technical director. He has been in the show business and pictures for over 20 years. He designed the scenic railways, arches and all electrical fixtures for Electric Park, Baltimore, and for Carnival Park, Kansas City. He is a graduate of the Spring Garden Institute in Philadelphia and the Academy of Fine Arts, and at the former took bronze medals his first two years out of registration over 1600 other art students, and the year of his graduation was awarded the Gold Medal, the grand prize of the school. He is a member of the Painters' and Decorators' Union, Theater Mechanics' Association, Stage Employes, United Scenic Artists Association of New York, the Elks, Masons, Knights of Pythias and the Sons of the American Revolution.

Frank Lloyd has been secured by the Morosco company as director. He is aged 27 years, and came from the legitimate stage but four years ago. In two years he was counted one of the finest heavies in the business, and then, going into the directing end, in two years gained such a reputation that a "Lloyd piece" became a standard among exhibitors and exchanges for money making possibilities and clean, strong entertainment. He was born in Glasgow, Scotland, and received his stage experience in London in stock and with Wilson Barrett. He came to this country and toured Canada at the head of his own companies, under the direction of C. P. Walker.

Harry Weil has begun work with the Morosco company as assistant to Director Frank Lloyd. Weil has been in the show business and moving pictures the past fifteen years.

Howard Davies wrenched his knee during a spirited scene last week at the Morosco studio. It has been weak since his university days in England when he threw it out in a championship football match between Oxford and Cambridge. He played inside right forward for Cambridge, and was counted one of the finest players of the Rugby game in Great Britain. He is also a crack cricketer. A short rest has put Mr. Davies on his feet again.

Myrtle Stedman, leading woman for the Morosco studios, was the soloist at the lawn benefit given by the Ladies Auxiliary of the British Empire at the residence of a wealthy orange grower of Whittier last week. Miss Stedman has been receiving all sorts of nice things through the mail since the release of *The Wild Olive*, in which she enacts a leading role. A Massachusetts exhibitor took the trouble to write her a personal letter saying that it was his first attraction under his new contract with the Paramount Program, and if they all came up to *The Wild Olive* he was a subscriber for life. Forrest Stanley starred with Miss Stedman.

Forrest Stanley, for the past four seasons leading man at Oliver Morosco's famous Burbank theater stock company, has been secured to play the lead in all forthcoming productions of the Oliver Morosco Photoplay company. "Stan" is greatly pleased, for few actors coming over from the legitimate have shown more enthusiasm over moving pictures. It is probably because few actors have shown such adaptability, and promise to repeat in such measure upon the screen the success they enjoyed upon the stage.

L. H. Cunningham, owner of the principal theater in Lima, Ohio, which he has converted to moving pictures on the Paramount Program, was the guest last week of General Manager Charles Eyton of the Morosco Photoplay company at the Occidental boulevard studio. Cunningham has just completed a three months' overland tour to the coast, and stopped over in Los Angeles en route to the exposition at San Francisco.

Director Frank Lloyd has introduced an innovation at the Morosco studio by having a string orchestra play during scenes. The effect is magical, and the talent are unmistakably inspired to better work by the music. Fred Dobson, the camera man, said it reminded him of the story of the man who went to the drug store for some medicine and the druggist "threw the vialin."

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## MAJOR FILM COMPANY BREVITIES

President Moffatt of the Major Film Manufacturing company was the first manager in the city to comply with Mayor Sebastian's suggestion to have every theatrical performance in the city terminated by the national anthem, played by the orchestra, with the audience standing. The innovation was tried in the Majestic Friday morning. Majestic patrons answered patriotically to the plan and it is assured success.

Announcement in the daily papers recently, that James B. Connolly, the famous short story writer, winner of the Collier prize of \$2,500, and exclusively under contract to produce his stories through the Major Film Manufacturing company, would arrive in Los Angeles during the week, was premature. Mr. Connolly is now enjoying a well-earned rest in the east and President Moffatt is not ready to announce his date of arrival to take up his work with the company.

Charles J. Wilson, formerly a successful producer and director of motion picture plays, is now organizing a class in photo play acting, to be subsidiary to the producing work of the Major Film Manufacturing company. It has been requested by James B. Connolly, whose short stories will be the first actual work on the Major company, that the nucleus of a producing company be secured at the earliest date. Mr. Wilson has been engaged to start the necessary classes and applicants are now being interviewed at the company's offices in the Majestic theater building.

Fire, starting in the hills near Sawtelle, last week, threw the Major Film Manufacturing company officials into a scare. Telephone reports reached President Moffatt that the fire was sweeping down through Laurel Canyon and threatened destruction of much of the beautiful natural shrubbery and native trees. Investigation proved that Laurel Canyon was suffering a drenching of forest fire smoke, without an actual fire.

Mary Miles Minter, reputed to be one of the most beautiful girls in the movies, is the star of the Charles K. Harris production, *Always in the Way*, at the Majestic this week. Press notices state that more than half the reels were made in Africa, using the natives as members of the cast.

Paul Schoessling, for nine years leading 'cello player for the Theodore Thomas orchestra in Chicago, is director of the Majestic orchestra now. His hobby is the adaptation of music to motion picture scenes, to the delight of Majestic audiences.

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## GLENDALE KALEM STUDIO BRIEFS

The Kalem studio has a bird of a fancier in Marin Sais, who is fancier of birds.

James W. Horne used the electrical equipment for the interior of a real vault, in his production of *Dirk Whalen's Plot*, which is one of *The Grand Hotel* Mysteries, the Kalem serial.

James Davis also used the electrical equipment with many novel and thrilling effects in his production of *A Matter of Seconds*, which is one of the Hazards of Helen series.

As A. C. Gage predicted, when he took charge of the Glendale studio, that the studio may not be beautiful but would have the equipment and efficiency that any studio may be proud of having, has been proved time and again.

The Glendale studio is always very busy producing good pictures, which leaves very little time for taking a "blow of their own horn," in the press agency work.

## HERBERT STANDING, GRAND OLD MAN, OF MOVIES, HAS SEVEN SONS

### Veteran Player Once Shared Honors With Irving, Wyndham and Hare

Herbert Standing, whose powerful characterizations in the Bosworth-Morosco feature pictures are proving a sensation, has a brilliant record in the history of the London stage for the past forty years, where he shared honors with such men as Irving, Wyndham and Hare, who were subsequently elevated to the peerage. Mr. Standing came from a family of devout Quakers, with whom any mention of the playhouse was absolutely taboo. But genius is as inexplicable in picking its abiding place as it is in finding ways to assert itself, and of the Standing family, one brother gained fame as head of the famous English Opera Company, under the name of William Carleton. A sister became Mme. Normand, one of the foremost grand opera contraltos on England, and subsequently the soloist in Henry Ward Beechers' church.

Herbert Standing himself never saw a theatrical performance until he was twelve, when he earned half a crown, "seeing people home" from the Derby, and purchased with it a ticket to a melodrama given on the village green by strolling players. It was entitled "Long Tom of Texas, of Seven Shots in the Eye," and reproduced the famous fight between Tom Sayers, and Heenan, the Benicia boy. He thus got his first taste of drama and boxing, and he has retained his devotion to both ever since.

After forty years of work on the theatrical stage, Mr. Standing became interested in the motion picture industry and his varied characterizations in such success as Hypocrites, Captain Courtesy, Sunshine Molly, Help Wanted and other releases from the Morosco-Bosworth studios readily account for the wonderful range of versatility of this artist. Mr. Standing is the father of seven sons, every one an actor of note on the American and the English stage, Guy Standing, star in *The Right of Way*, being the oldest.

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## Lewis Head with Major Co.

Lewis M. Head has been appointed press and publicity manager for the Major Film Manufacturing company and for the Majestic Theatre, now under control of that company. Mr. Head is one of the best known and most widely experienced publicity experts on the Pacific Coast, having been actively engaged in that business in all the large coast cities for the past ten years.

Mr. Head came to the coast 10 years ago from Chicago, where he had grown up in the newspaper profession. He served time on the News, Tribune and Examiner there, covering some of the biggest news features in that city. He was active in the search for the Car Barn Bandits, did the Iroquois fire and quit after that harrowing experience. Since then, he has devoted himself exclusively to publicity work and short story writing.

With the Major Company's people, Mr. Head will handle all the advertising and publicity for the theatre and prepare himself for the responsibilities that will fall upon him when his company begins producing at Laurel Canyon Heights, near Hollywood. He will work with James B. Connolly, when that distinguished author comes west to supervise the production of his own stories by the Major people, with whom he has an exclusive contract.

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## F. P. DONOVAN, STAR WRITER

Frank P. Donovan, the New York representative of the Photoplayers' Weekly, was actively interested in this vast industry when some of the present day stars and executive heads were not heard of and he is still going better than ever.

He started in the business in 1907 as manager of the Star Family theater, at 482 3rd Ave., New York, where he remained for over a year. When the Atlas Film company was formed he was engaged as general

utility man, that is he had to play in the pictures, sweep the studio, act as assistant director, carry the films to the censor board and have them passed upon, write scripts or rather the ideas for one, do all the press agent work, and write the ads, and go out evenings and book the films and all for ten dollars a week.

When the Yankee company started making their popular yiddish pictures, under Sydney Golden, Donovan was forced upon them, for the Atlas was merged into this combination. He got along real fine with Sidney as an actor and writer, and today finds him one of the foremost film publicity men in the game, knowing it from all angles. Donovan has been foreign buyer for the Manager Feature Film Corporation, and also the general manager of the same company. He has been press representative for the Primagraph company, Ramo, All Celtic, United, Golden Features, Cosmopolitan, All Star, Harvard, Ammex, and the motion picture editor of the New York Star, for over a year and a half. He was also with the New York Journal and the Hearst newspapers, where he established a name for himself as a poet, but since dropped the Longfellow idea.

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## MISS EDITH REEVES NOW WITH BALBOA

Miss Edith Reeves, who recently journeyed across the continent and joined the Balboa players at Long Beach, is a dainty blonde, sweet-faced and winsome, a talented and experienced actress. She made her debut on the stage in John C. Fisher's Havana Stock company, a musical organization, and went from that company into Just Out of College, a Frohman production. Her next engagement was with Brady & Grismer's Man of the Hour. After she finished a long run with this play she supported Henrietta Crossman in *The Real Thing* and then William Collier signed her to appear with him in *Take My Advice*. Following the Collier season she answered the call of vaudeville and for two years and a half covered the big time in a dramatic sketch under the management of William Lampe. Miss Reeves is a descendant of William Penn, the Quaker, and William Paynter of Cambrone House, Belgrave Square, London, England. This ancestor, whose name is written in the pages of English history was major of the King's Dragon Guards and earned decorations for his valor. Being descended in a direct line from Major Paynter, she is the great-great granddaughter of Col. Samuel Paynter who was governor of Delaware in 1827. Besides being a Daughter of the American Revolution, she is a member of the Euturpean Amateur Society of Philadelphia, and once she was elected a queen of the Asbury Park Carnival.

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## PLAY OF THE SEASON

The Play of the Season is the title of a strongly realistic two-part rural offering in which Howard Hickman, the popular leading man of the Ince forces is presented as a star by the New York Motion Picture Corporation. It is a drama with a moral, though instead of being "preachy" it is compelling by reason of its generous element of human interest.

Mr. Hickman is seen as David Aubrey, a young actor, who meets and falls in love with Mary Owens, daughter of Caleb Owens, a narrow-minded New England farmer. Rather than be forced into a marriage with Jack Gordon, a village "rake," whose father holds a mortgage against Owens, Mary elopes with Aubrey. In New York Aubrey writes and produces a play, which holds up to ridicule the actions of Mary's father. While in New York, investigating the whereabouts of bucket-shop operators who have fleeced him, Caleb attends the "show" and is embittered against his daughter and son-in-law. Later, Mary learns that the old farm is about to be sold at auction. She persuades Aubrey to buy it in. This effects a reconciliation.

The Play of the Season was produced under the direction of Thomas Chatterton from an original scenario by Richard V. Spencer. In the cast with Mr. Hickman are Estelle Allen as Mary, Walter Whitman as Caleb Owens, Gertrude Claire as Mrs. Owens and George Fisher as Jack Gordon.

## RULES FOR WRITING SCENARIOS

(Continued from Page 8.)

of one of the characters, a hand picking up some object, the face of a clock or watch, a photograph or anything else to which it is desired to direct particular attention, may be used to split the action at one location to avoid making the scene too long, as well as to assist in the explanation of the story. All close ups should be numbered individually as scenes. It would be well for the student to make a careful study of the close up as he sees it on theatre screens.

The preparation of your manuscript is very important. Your copy should always be neatly written on a typewriter. Many producing companies refuse to read a script which is written in long hand. Use a good grade of unruled paper 8½ by 11 or 8½ by 13 inches in size. Never use any other kind. Write on one side of the paper only. Bind the pages together with easily removable fasteners, a wire clip for example.

Place your name and full address in the upper left hand corner of the first page. Put three blank typewriter spaces between all scenes and sub-titles so that the director could write in new scenes. Place sub-titles directly into the action they explain. It is a good idea to place the title of your play in the upper right hand corner of each page to prevent pages being lost if separated by the scenario editor. In the upper right-hand corner of the title page write "Submitted at usual rates," providing you are willing to accept the price usually paid by the film companies. You may write "Submitted at price of \$—" if you wish to set a price on your work or you may say "Please make offer if you desire to retain the option.

Number your pages in the center at the top beginning with the page on which Scene No. 1 appears. Number all your scenes, and number all sub-titles separately from numbers of scenes, as Sub-title No. 1, Subtitle No. 2, etc.

Never write a letter to the scenario editor about your script. It tells its own story. Do not send diagrams or photographs or extensive descriptions to illustrate how you think a scene should look. The directors are paid to do this and will not appreciate your suggestions as they know more about it than you do. Be careful and spell your words properly if you wish to make an impression with your work. Never roll your manuscript or fold it more than twice. Enclose it in a large size envelope with return, stamped, self addressed envelope.

The synopsis of your play is exceedingly vital. It is the first thing that the scenario editor reads and your entire plot and play is judged by it. You should write the scenario first and then after having completed it write an interesting synopsis. Try to limit it to not more than 450 words. Remember that the scenario editor has to read the work of a multitude of others and if your story can be told in 450 words it saves time for him and is apt to get better attention. A synopsis should contain all the strong features of your play. Make names of characters short, as Ruth Hale, John Reed, Rose Ross, etc.

All photoplays are submitted to and passed on by The National Board of Censorship before they are released to be shown to the public. This is done for the reason that public morals must be protected. There are some people who are influenced by suggestion who might be tempted to commit crime or depart from the path of virtue from seeing the wrong kind of a picture play. Hence, you should be careful that your stories will not have a demoralizing effect upon the mind, if you want them to pass. The National Board of Censorship. If it is necessary to show crime, it should be done by suggestion and not by actual deed. For example, you may show a man drawing a revolver and in the next scene his victim lying prostrate on the floor, but not the actual murder. In all cases where crime is shown, it should be followed by ample punishment. The safest procedure is to make the story sufficiently clean and wholesome so that it will be out of reach of any censorship. In short, let the characters in your plays set such an example that those in your audience will be inspired to nobler actions, to resist rather than yield to temptation.

Do not look to poems or novels for your plots. In the first place, many perfectly good novels have no plot

whatever that could be used in a motion picture play. Robinson Crusoe is a wonderful story but contains no plot whatever. The same is true of many other novels. In the next place, you may rest assured that the studio editors and their assistants are searching continuously in the realms of fiction for available plots, and should a novel or poem show promise to you the chances are, that it has already been adapted. In the third place, you are apt to find yourself complicated with the federal laws, as most poems and novels are fully protected by copyrights.

A good suggestion for beginners is to establish a climax and then build the story to it, keeping an element of suspense throughout the entire story and making each scene full of interest. Visit the motion picture shows as often as possible and study the character of plays you see. This will give a good idea of what plays are wanted. One mistake that a great many amateur writers make is that of writing stories which involve domestic infidelity, the estrangement of a husband and wife. The studio editors are flooded with this kind of stuff. The public is not nearly so much interested in the troubles of a married couple as they are in a genuine love affair between two single persons.

A good idea is to keep a note-book handy and record any amusing or interesting incidents that come under observation which would furnish plots for photoplays. Purchase at the news stands from time to time, copies of motion picture magazines in which one will find synopses of plays which are being produced which will keep one posted on what has already been used, as well as give suggestions for new ideas. Do not be discouraged because the producing companies demand absolutely new plots. There have been thousands of elopement stories written, for instance, but it is always possible to use an elopement as a basis for a new story and give it an entirely different twist by re-arrangement of the situations surrounding same.

When you create your characters write parts for seven or eight players, about as follows: The handsome leading man; the beautiful leading woman; the ingénue girl; the juvenile youth; the heavy villain; the female plotter; the old man; the old woman. Every dramatic company has these players on the regular payroll and you should create parts for them, so as to make them have roles in which they can work hard and thus earn their salaries. Study the number of characters used in big movie dramas and model your cast of players accordingly. You had better have too many characters than not enough to fit an entire company.

\* \* \*

## MACE BUSY AT THE KEYSTONE.

Fred Mace has toured the world, filmed famous people at the head of his own company, secured pictures of the Willard-Johnson fight and accomplished many other things since leaving the management of Mack Sennett nearly two years ago but never in his busy life has he been so completely and constantly in the high gear as during the few weeks since his return to the Keystone. Everytime he enters a theatre he is called upon for a speech or a song or monologue. Several times he has responded at the vaudeville theatres and he is always the hit of the evening. Three big benefit performances have claimed his services — for Mace never refuses to lend his assistance to any good cause. On the night of his return to Los Angeles he was greeted by Mayor Sebastian and former Mayor Rose who had just turned over the affairs of the city to his successor. All these activities added to an average of ten hours work at the studio, keep "our Fred" moving.

\* \* \*

## SENNETT VISITS CONVENTION

Mack Sennett, managing director of the Keystone Film company, took a group of Keystone players to San Francisco to attend the ball which marked the closing of the Exhibitors' Convention last week. With Mr. Sennett were Mabel Normand, Fred Mace, Owen Moore, Charlie Murray and others. The party remained in San Francisco three days, visiting the Fair and returning on Tuesday July 20th, with the exception of Mr. Sennett, who went to Denver and up into the San Juan country of Colorado, where he will spend a short vacation in the mountains, fishing and resting before returning to Los Angeles a week later.

# THE PHOTOPLAYERS WEEKLY

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## MANUFACTURERS APPARENTLY SHOULD SPEND MORE MONEY IN MAKING BETTER PICTURES

Substantially impressive to students of cinema science is the progress being made daily in artistic endeavor by the leaders of the great establishments engaged in producing photodramas and comedies. Within the last fortnight several gigantic combinations of brains and capital have been effected by famous captains in screen work, the new alliances of men and money being achieved for the especial purpose of manufacturing better pictures than are now produced. Figuratively bearing aloft an oriflame of greater progress in their art, the militant commanders in the cinema hosts are continually marching forward toward the goal of perfection in film releases—and this condition is surely encouraging to everybody concerned, inasmuch as this is a period in history when half of the so-called civilized world is being drenched in blood, while the other half is tottering on the brink of the vortex, the flaming abyss aptly named by General Sherman, Selfish, infernal greed for territory and power has made the Old World a slaughterhouse—and it is the holy prayer of many millions of Americans that President Wilson may be able to keep the United States out of the hellish fight to the death across the seas.

Selfish greed in the making of moving pictures brings, of course, one certain result, cheap, inartistic releases that provoke the censure of critics everywhere and cause complaints against the entire cinematographic industry. Some few producers are apparently actuated by the sole aim to make money and they care but little for art. They manufacture cheap, tawdry, crudely inferior films to the detriment of everybody else interested in the cinema industry. It should be pointed out to these malefactors in the field of art that every dollar put into the manufacture of a motion picture production shows exactly one dollar's worth on theater screens, and does not make a bigger display of money invested, despite the fact that the greedy producer may have confidently expected that his dollars of expense would show up in much larger measure of financial outlay. It costs real money, and lots of it, to make first class films.

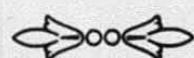
In the United States there are approximately 150 directors employed by the picture making establishments. These directors are constantly striving to make their productions ideally artistic, and many of them achieve their ambitions in this direction, while some of the directors are hindered greatly by their employers, who

are so selfish that they do not allow their producers enough money to properly stage the dramas and comedies in hand. Some few manufacturing officials work along the mistaken policy of skimping expenses and they try to see how little funds they can expend on a release, with the never failing-result that poor pictures are made, not because of the incompetency of the directors, but owing to the niggardly ways of the employers. When a director returns to the studio in the evening, after a hard day's work in the field, the parsimonious employer asks, "How much footage did you get today?" when the interrogation should really be, "What success did you have today in making me some pictures of first class quality?"

Recently the writer of these lines stood at the doorway of a large studio, at sunset, while the directors were hurrying past, after the day's work. One of the directors said exultingly to the studio manager, "I shot a total of 700 feet of film today!" "Good for you," replied the manager. Then along came another director, who said to the manager, "I wasn't able to grind out more than 300 feet today, but what I did get is good stuff." He departed, and the manager turned to me, and said softly, "Both those directors receive the same salaries and both have the same advantages in production expense and equipment, but the film made by the director who shot only 300 feet today is worth ten times more in quality than the 700 feet of stuff obtained today by the other director. The one rushes his work at the expense of artistic achievement, while the better director's chief desire is, not to roll up a big footage, but to turn out only first class films."

One of the greatest factors for progress in the cinema realm would seem to be larger outlays of money in production, better studio properties, higher salaries for players, directors and studio mechanics, more costly sets, increased outlays for extra people, augmented costuming departments, and so forth. The company officials who adopt the policy of artistically lavish use of funds in making motion pictures are most certain to be among the winners in the industry, for their elegant releases will eclipse in magnificence the inferior, cheap films of their rivals in the business. One of the best ways to run the skimpy pictures out of the market would be to have the really first class releases so excellent that the theater owners would not book the cheaply-made productions. The cinema art cannot stand still, but must make progress every day, or else theater patrons will complain that pictures are like a circus, always the same. Some film manufacturers seem to be content to keep right on making the same kind of releases that were popular several years ago. These men are, to say the least, lagards in the cinema race for better work.

It is to be hoped that the several new and gigantic combinations of producers and capital will quickly outshine all former triumphs in filmdom. What the theater patrons are looking for is better pictures. And better pictures are sure to cost more money than the present releases. The money expended will show itself on the screen. If the employers allow the directors plenty of expense money the directors will certainly use every cent to artistic advantage and get first class results. Only the stingy will suffer in the rivalry for success in the wonderful realm of picture making.



## ANITA STEWART TELLS OF SUCCESS IN FILM WORK

## Star of The Goddess Serial Declares That Only the Industrious Folk Achieve Fame

"Success," said the Vitagraph Star, Anita Stewart, who is achieving success through her wonderful impersonation of Celestia in the Vitagraph Serial, *The Goddess*, "means to me the accomplishment of an ambition, a continual forging ahead to a goal that I may achieve, through study and effort, a place in the Hall of Fame that is worth while. I do not mean the success that comes over night, but the slow, sure success that is attained through careful thought, by obstacles overcome, by work and study and more work. I have heard numbers of persons, in all walks of life, decry success; but to such persons, it usually means too much work; too much time lost from their pleasures, and consequently, they fall by the wayside, and let it go forth that success is not what is cracked up to be. Those persons have not achieved success, they simply knocked at the door and because success did not open it immediately, gave up the struggle. Another class achieve a little success and become imbued with their own importance, and it is impossible for them to realize the necessity of continued effort in order to retain the prestige already gained.

When I began to make a bid for success, I not only approached the door with determination, but made up my mind that no matter what came, I would plod patiently onward until it was opened, and even now, although a long way from the goal of my ambition, I am going to keep on struggling.

When I first began to forge ahead I knew that it was in me to succeed and had I not gained fame through my first efforts, I would have striven again and again. The feeling of satisfaction at the thought of something accomplished, something worth while being done, would have urged me to continue even through several failures.

Notwithstanding the fact that numbers of successful persons say that the home and success do not go together, my home life has been a decided factor in my success and to be deprived of home influence and home comforts would do more to make me fearful of the future than anything else I could imagine. By home I mean a real home, not a suite of apartments in some fashionable hotel or a house miles from the place where your work is being done, in either case surrounded by strangers who do not want to know you and care less about who and what you are, but a home, not too far out, over which a mother presides, who will watch over you and help you to bear all the trials and tribulations that beset the ones who wish to trod the road to real success.

I attribute my present success, first, to the influence of my home life, the study and effort being induced by my home surroundings and, second, to my unconquerable desire to attain advancement through my own achievement, due to my home training.

Since *The Goddess*, was released to the public, and immediately met with the approval of millions of moving picture patrons, I have realized what success really means. I still feel, however, there is something to be gained, something to strive for and realize more fully than ever before, that even such success as I have attained requires continual study and effort and the continual keeping of myself under restraint that I may prepare for better things.

8 4 8

## BALBOA AMUSEMENT PRODUCING COMPANY HAS GROWN AMAZINGLY IN LAST TWO YEARS

All four corners of Sixth and Alamitos Streets, in Long Beach, are now utilized by the Balboa Amusement Producing Company for the studio and various departments necessary to make "The Picture Beautiful". From modest beginnings, this big plant, representing an investment of \$300,000, has grown in two years' time, in spite of gene-

rally untoward business conditions. H. M. Horkheimer, head and shoulders of the Balboa Company, took over the old Edison studio, in 1913, when that concern shook the dust of California from its feet. It consisted of one small building. Now, there are eight and the end is not yet, for with the increasing demand for Balboa photoplay, further facilities are in prospect. Associated actively with "H. M.", as he is familiarly called by all who know him, is E. D. Horkheimer. These brothers constitute the company.

This summer, Balboa's stage capacity has been enlarged a hundred percent. It now totals 8000 square feet, so that by using artificial lights, work can proceed night and day, no matter what the weather. A capacious scene dock has been built next to the enclosed studio. Handy to it is a battery for twelve dressing rooms, provided with every convenience for the players. There is also a large new garage for housing a dozen cars and equipped to make all repairs on them.

On the opposite corner are two pretty little bungalows which were moved from across the street recently to make room for the stage enlarging. One of them shelters the general offices while the other contains the scenario and press departments. The original building has been converted into wardrobe quarters. It also houses the Laboratory. Right now, a big steel reservoir is being erected to cool water in quantities needed to develop the film.

The vacant land on the fourth corner has been leased and will be used for accommodating large sets such as cannot be taken care of on the stage proper. In addition to all these facilities, the Balboa Company has leased eleven acres on Signal Hill, overlooking Long Beach, where some of the biggest outdoor scenes are made.

Balboa buildings are all painted uniformly green and white. In keeping with the company motto, "The Pictures Beautiful", the surrounding grounds are being beautified, as an inspiration to all Balboa workers to keep up to that standard. When this company started operations, its total force numbered twenty-five people. Today, the weekly roster averages 250, an increase of a thousand percent in two years. Balboa is now turning out 15,000 feet of first class negative film a week and is therefore one of the largest independent producing studios in the world.



LOIS WEBER,

Producer and Author of *Scandal*, Universal Feature Film at Miller's Theater Next Week.

# NEW YORK NEWS

BY  
FRANK P. DONOVAN

Ralph Ince, the producer of the big Vitagraph serial *The Goddess* and one of the most capable directors in the game is about to sever his connections with the Vitagraph Company, at the termination of the serial. He is in receipt of tempting offers, and the rumor has it that he will join the new Griffith-Ince-Sennett combine. Possibly Anita Stewart will accompany him in his new connection.

Carl Anderson, formerly business manager of the Lasky Feature Play Co., Inc., has been engaged by the Paramount Pictures Corporation as business manager. Before leaving the Lasky Company to become associated with the Paramount, through which all Lasky production are distributed, Anderson is making a special trip to England on behalf of the Lasky Company and the Famous Players Co. While in London he will visit the offices through which the Lasky and Famous Players films are distributed in England and on the European continent.

The Lubin Manufacturing Company announces the engagement of Dr. Daniel Carson Goodman to write twelve feature photoplays a year at the largest salary ever paid for such services, \$60,000. The photoplays will be of the domestic drama order patterned after the famous Griffith film, *The Battle of the Sexes*, of which Dr. Goodman was the author. Lubin will engage a special cast of stars for these features. Although only 33 years old, Dr. Goodman has won an enviable name for himself in the world of literature, his novel, *Hagar Revely*, having been the best seller of the year it was published.

The Trade Secret, a five part feature produced by Bill Haddock, for the Gotham Film Corporation, of New York, is what might be honestly called one of the seasons best in feature films. As long as Bill Haddock can make feature films of this type he need never worry for a position, for it is perfect in nearly every detail, and produced with a masterly skill that shows the capability and ingenuity of its producer.

With a capital of \$3,000,000, underwritten by the well known house of Ladenburg, Thalman & Co., of New York, the Equitable Motion Pictures Corporation has commenced the production of feature films for the American and foreign markets. The offices of the Equitable are at the Leavitt Building on West 46th street, in New York. The principal officials of the new corporation are: President A. H. Spiegel, who is president of the Spiegel-May-Stern Co., of Chicago; Vice President, Lewis J. Selznick, whose name is indelibly impressed in the feature film world through his successful organization of the World Film Corporation; Secretary and General Manager Felix F. Feist who has been President and General Manager of the Celebrated Players Film Company of Chicago; Technical director, Isadore Bernstein, for two years Manager of the manufacturing department of the Universal Film Manufacturing Company.

President Charles O'Hara, of the All-Celtic Films, Inc., and the creator of the Peaceful Rafferty series of one and two part comedies now being released by the World Film Corporation, says that not one of the series of twelve has a vulgar scene in them, for he proposes to stick to the motto the All-Celtic, has popularized, *Fun And Comedy Without Vulgarity*, and to date has succeeded most admirably, for the new company's first three releases, entitled *Rafferty Settles The War*, *Rafferty Stops A Marathon Runner* and *Rafferty At The Hotel DeRest*, are what one would term "parlor" comedy to use a film phrase, not for a moment resorting to suggestiveness or slapstick for laughs.

When The International Jury of Awards at the Panama-Pacific Exposition at San Francisco, gave to the Nicholas Power Co., of New York City the grand prize for the most perfect motion picture projecting machine, it placed the stamp of approval on what is universally recognized to be the most wonderful machine of this

character the world has ever seen. This important award was made after months of exhaustive inquiry into the merits of machines.

Florence Crawford's many friends upon the Coast will be glad to hear of her continued success in New York. After playing leads for some time with Arthur Mackley and others in the Reliance-Majestic she accepted an offer to appear with the Imp-Universal in New York City. Her first Eastern play is just released. It is *Copper*, in which she plays a society girl. The other of her plays will shortly be seen. In *Driven by Fate*, she has the part of a cabaret singer of doubtful caste,—a role that calls for some fine dramatic work. A comedy that will be released soon gives her a sort of chameleon role.

Joseph Boyle, who, in his leisure moments assists John Ince in the direction of Lubin photoplays, eloped recently. Of course he did not go alone, his accomplice being Maud Douglas, one of the pretty actresses in the Lubin fold. Everybody at Lubin's had known for months that Boyle had fallen a victim to Miss Douglas's flashing eyes and blonde beauty, but nobody suspected the couple would elope. The elopement came after a strenuous day's work, in which Ince and Boyle were directing *Crane Wilbur*, *Mary Charleson*, and others.

Victor Moore and Emma Littlefield (Mrs. Moore), who were booked as the leading attraction in Keith's Theatre, Washington, have been cancelled by the United Booking Offices because the Columbia Theatre in that city announces Victor Moore in the *Chimmie Fadden* photo drama as opposition to himself in life at Keith's. Emma Carus has been booked in place of the Moores. It will be remembered that the United Booking Offices reduced Mrs. Leslie Carter's salary from \$2,500. to \$1,500. weekly to offset her loss of drawing power in vaudeville as a result of her appearance in the motion picture production of *The Heart of Maryland*, which was persistently shown in towns where she was appearing herself in a vaudeville tabloid of "Zaza." Other artists have been likewise penalized, and the summary action taken against Victor Moore is an indication of the policy to be followed hereafter toward those artists who divide their following by playing in film dramas.

In line with their endeavor to have every part of their output reach the highest standard of perfection, Mina Films is directing especial attention to their posters. The producers believe that the paper showing affects a theatre's business in a measure far greater than is generally realized. A poster is designed and used for the purpose of inducing prospective patrons to enter the theatre. It acts as a silent salesman.

Like his colleagues on the producing staff of William Fox, Herbert Brenon, director of the new and impressive Fox production of *The Two Orphans*, starring Theda Bara, Jean Sothern and William E. Shay, is a master of the photoplay art. In technique, stage management and skilled use of light effects he has perfected himself to the last notch in his professional work. The most massive and elaborate sets that ever lent truth and color to a photoplay are used in *The Two Orphans*.

One of the many effects of the war in Europe is to retain this summer many people in the United States who would otherwise have crossed the Atlantic on pleasure bent. The late Summer and early Fall releases of the World Film Corporation will show in a marked manner, the effect of the restriction in American tourist travel. It is certain that many if not most World Film stars but for the war would have devoted part of their vacations to European travel. Instead of that they are sojourning at home. It is an imposing list of motion picture stars that is simultaneously working in World Film features this summer, Clara Kimball Young, Alice Brady, Holbrook Blinn, Robert Warwick, Jose Collins, Alec B. Francis, Vivian Martin, George Nash, George Ralph, Betram Marburgh, H. Cooper Cliffford Montague Love, Norman Trevor and Claude Fleming.

**WHARTON, STAR PATHÉ PRODUCER COURTLIGH WEDS MISS FLEMING****Former Scenario Writer Winning Fame as a Director of Great Feature Company**

Theodore Wharton, Pathé producer, whose name is known wherever people see good pictures, is like so many men in the business, a graduate of the "legitimate." He is a native of Milwaukee, but was raised in Texas, where for nine years he was treasurer of the Dallas Opera House.

Feeling that life would be more interesting on the stage than "counting the house," he joined the Hopkins Grand Opera Company as an actor in St. Louis in 1895, and remained with that organization for two seasons, when he went with E. H. Sothern. His next engagement was with the Sporting Duchess after which he was transferred to Charles Frohman's Empire Theater company which at that time was famous for the number of stars it developed. In 1889 he joined Augustin Daly's famous stock company, and later managed The Great Ruby. Then he became assistant treasurer of Hammerstein's Victoria Theater, which position he held for five years, leaving it to manage Hanlon Brothers' Superba.

Wharton was first attracted to motion pictures in 1907 when he began writing scenarios, with what success was proven by his selling twenty-eight of his first thirty scripts to the Edison company who then made him scenario editor and studio supervisor.

8 8 8

**GIRL AIDS DIRECTOR MACDONALD****Miss Brode Wins Success as an Assistant Producer at The Balboa Studios**

Miss Della Brode is one of the Balboa company's assistant motion picture directors, and she is a hummer. When she was assigned to Sherwood Macdonald, the director, who has been making motion picture history, he strenuously objected to having a member of the weaker sex on his staff. But now that Miss Brode has worked with him through the production of four feature films, nothing but her marriage or death could influence him to give her up.

Miss Brode is an exceptional girl. Twenty-one years ago she was born in San Francisco, the daughter of R. J. Brode, President of the Brode Iron works. At the age of five she was sent to the Dominican Convent at San Rafael, California, and remained there, with the exception of occasional visits home, until her education was completed. Learning that a girl friend was connected with the Balboa company she journeyed to Long Beach to visit her chum. The pictures attracted her and she spent considerable time around the plant. President H. M. Horkheimer, who had observed her modest manner and the intelligent interest she displayed, told her that if she was going to hang around she might as well begin to pick up some practical knowledge. This was really what she had been dreaming of—what she had hoped for—and she replied that he could not act on that thought any too soon to suit her. Within an hour she was busy and has been busy ever since.

Not only has Miss Brode proved efficient, but she has won the admiration of everybody by the business-like way in which she conducts every transaction in which her particular company is interested. She is worth any two men on the lot, is always on the job, and one of these days, not so very far distant, she will have her own company and be directing pictures herself.

8 8 8

**SYD CHAPLIN INJURED.**

Syd Chaplin received a painful injury this week when he was struck in one eye with a ball from a piece of fire-works with which he was experimenting. Immediate medical attention saved the sight of the eye but it will be two weeks before he will be able to resume work. His director, Chas. Avery, was injured two weeks ago and will be confined to the hospital until October at least. Chas. Parrott has taken the direction of Mr. Chaplin.

**Popular Stars of Balboa Studios Violate Rule of Work, But Are Forgiven**

William Courtleigh, Jr., and Miss Ethel Fleming found the one and only way to violate the ironclad rule of reporting for work at 8:30 a. m. in force at the Balboa Amusement Producing company studios, and got away with it, by getting married.

If there's one thing H. M. Horkheimer, president and general manager of the company, insists on it is promptness. But on a recent morning, the schedule was rudely upset. Director Harvey who is in charge of the big serial production of *Neal of the Navy*, which Balboa is doing for Pathé, could not start on time because Neal failed to show up—meaning Mr. Courtleigh.

Dashing from his office to find out the reason, Mr. Horkheimer slipped and fell. This did not improve his humor, so that by the time he met the also belated Miss Fleming and started to upbraid her, she burst into tears and shunted blame on the tardiness of the marriage license clerk. Then Mr. Courtleigh hove in sight and confirmed the story.

That immediately put a different "spot" on the scene. Instead of fining the delinquents, the Balboa head said "Bless you, my children, bless you" and sent them about their work rejoicing. The ceremony was performed at the close of the day's work, since the production cannot wait.

This romance is one of the most notable that has ever culminated at Balboaville. Both principles came from New York recently, unacquainted with each other. It did not take them long to find the way to each other's hearts. Miss Fleming is a protege of Mr. Horkheimer and is making her initial appearance in pictures. Mr. Courtleigh comes of a well known theatrical family, having been a member of many notable companies. He is favorably known to the people of Los Angeles by having been associated with the Little Theatre, last year.

8 8 8

**MABEL NORMAND ROUTS BURGLAR**

Mabel Normand, Keystone star, put a burglar to rout in an unrehearsed comedy scene at the Keystone studio one afternoon last week. It was late and nearly everyone had left for home. Miss Normand motored to the studio from her cottage at the beach, having forgotten a suit case which she had left in her dressing room. A daylight burglar had walked through the studio entrance while the watchman was not looking and had gone up to the second tier of dressing rooms. When Miss Normand arrived she entered her room and found the roughly clad man bending over her trunk. Thinking him to be the janitor she was not frightened while the intruder immediately became panic stricken. As he backed out of the room Miss Normand picked up a heavy medicine ball which was lying in her room, and flung it at the man, striking him on the chest. "Take that old thing out and put it in the property room," she exclaimed. "It's too hot to exercise except at the beach." The man was taken by surprise—the force of the ball overbalanced him and he fell over the railing on the balcony and to the floor below. Before Miss Normand could rush to his aid he had picked himself up and the last seen of him was running toward the hills at top speed.

8 8 8

**HITCHCOCK BOOSTER CHAIRMAN**

Raymond Hitchcock, Keystone Film company star, was elected chairman of the Los Angeles Booster club last week. Mr. Hitchcock has taken active interest in Los Angeles affairs since joining the Keystone company and he and Managing Director Mack Sennett are much in demand both socially and whenever boosting or benefit performances are in order. Through the efforts of Mr. Hitchcock and his committee over two thousand dollars was raised by the auction of boxes for the Boosters club entertainment which is to be given on August 2nd in Los Angeles. Fred Mace of the Keystone company was one of the high bidders and will occupy his own box at the Shrine Auditorium on the night of the big show.

## LEE LAWSON'S GENIUS AS BUILDER OF BIG SETS IS PROVED BY MASSIVE STRUCTURES

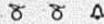
That man who has the temerity to attempt to state baldly for publication just what position about a motion picture studio is chiefly responsible for the success or failure of pictures to "get across" is in greater danger than the man who flaunts a red flag before the eyes of an infuriated bull, or the one who rocks the boat or in a spirit of joviality pesters the hindmost quarters of a well-nourished government mule. One thing, however, can be said without fear of contradiction and without fear of bodily injury therefor, and that thing is that there are few people whose work is more necessary to proper picture production than that of Lee Lawson, technical director at Universal city, the man on whose shoulders rests the responsibility of planning, originating and overseeing the construction of the sets that are to be made use of—not by one or two producing companies—but by twenty-six of them.

Ask anyone who knows and he will say without hesitation that there are few people in that particular line of work who are better qualified to fill such a position than Mr. Lawson. Graduate of one of the best technical schools in the country, Mr. Lawson has long been engaged in architectural work. Nor did he make the mistake of starting in as close to the top as he could. On the contrary, he started as near the bottom as he could get and from that point he worked his way up until he was regarded as an authority in that line of endeavor.

Some two years ago—or was it longer?—he joined the forces at the Universal's Pacific Coast studios. This was at the time when the main offices were located in Hollywood and some eight hundred acres of leased land in the San Fernando valley comprised their ranch property. It was on this ranch that Mr. Lawson was placed, there to superintend the construction of the big sets, the street scenes and the cities to be used in such productions as *Turner's Damon and Pythias* feature, the *Lucile Love* series, and *Samson, the big Kerrigan* feature.

That he was intrusted with the construction of such unusually big sets speaks more for his ability and says it louder than all the cut and dried recommendations that could be written by a score of stenographers and a battery of dictaphones.

At present, Mr. Lawson is the head of the entire technical department of the Universal's Pacific Coast studios. He has been in that capacity for the past six months, watching all that is done in the line of set construction and all that is included in that line of work. And has his head swollen just a little because of the importance of his position? Not that you could notice with the naked eye. Far, far from it. He is still the same good natured, energetic, willing, capable Lee Lawson of the quiet ways and twinkling eyes that used to run his head off looking for necessary bits of building material about the "Old Ranch" when it took a day and one half to get a truck load of lumber out from the nearest yard. To look at him you would think he was the same man in the same position. But he is not. He is the man on whose shoulders rests enough responsibility to make the average human a candidate for the "bee farm" within the space of forty-eight hours.



## CLAIRE WHITNEY HAS FAMOUS DAGGER

Claire Whitney, the distinguished star of the Fox Film Corporation in New York, carries with her constantly a dagger that has a remarkable history. The knife was brought from Japan by Hallie Erminie Rives, whose husband, Post Wheeler, was the secretary of the American Embassy. Miss Rives, the famous novelist and traveller, was anxious to obtain the knife, which has a beautiful enameled bronze handle, because she had heard through official sources that with this knife a pretty little Japanese geisha girl had actually committed hari-kari, or suicide, after being deserted by her American sweetheart, who was attached to an American vessel. This incident so completely conformed to the story of John Luther Long, who was the author of "Madam Butterfly," and dramatized by David Belasco, which Puccini set to music, that Miss Rives obtained the instrument and brought it with her from Japan to the United States. A few months ago she presented it to her friend, Miss Whitney.

## HARRY SCHUMM'S TALENTS AS PLAYER WIN HIM FAME AMONG FILM FANS EVERYWHERE

What following of Universal Films is not acquainted with the work of Harry Schumm, character portrayer with the Francis Ford company at Universal City? Answer: very few. And of that few, fewer still are those who do not insist that he stands among the very best in the picture making game. Naturally there is a reason. And that reason is told in a few words: He is master of his art.

The history of Mr. Schumm and that of his director, Francis Ford, run parallel to an unusual extent, for Mr. Schumm has been with that company practically ever since its inception.

To attempt to go into detail regarding his work with the Universal company is like trying to count the stars. It would be an endless task and would result in repeating what practically every film fan in the country knows by heart.

Professionally, Mr. Schumm has no middle name. As a matter of fact, his middle name is "Versatility." Everything from western sheriff or "bad man" to Scotch Highlander in such productions as *The Campbells Are Coming* and every sort of dramatic work from light comedy to the heaviest of heavy tragedy lie within the range of his abilities. Nor is this an idle statement, offered by an overenthusiastic press agent. It is the consensus of opinion of those who have seen him in pictures as they have voiced their appreciation in letters both to Mr. Schumm himself and to the company officials.

To attempt an unqualified statement as to the best work Mr. Schumm has ever done is difficult—difficult, in fact, to attempt at this time. He was chosen by Mr. Ford and Miss Cunard as the type they needed in the production of their pictures and he justified their choice to the evident satisfaction of all concerned, which of necessity includes the omnipresent "fan" upon whose onion the manufacturer relies in arranging releases. Which brings us to a point where we must call attention to the fact that his performance with one company for so extended a length of time proves more conclusively than could ten thousand ems of typographical art, just what Mr. Schumm's standing is in the picture game.

In personal appearance, Mr. Schumm is tall and well proportioned, just the type to "take" well on the screen. Add to this, the fact that he is quite, gentlemanly in his bearing toward everyone with whom he comes in contact, that he has an ever-ready smile for the world and that he does not carry a cane nor affect any of the little foibles which the Thespian is usually accredited and you have a very good idea of Harry Schumm, the man. A favorite on the screen and a "regular fellow" in real life.



## Dr. Brougher Preaches to 3500 People and Lauds Motion Pictures as Big Religious Uplifters.

Many believe that a progressive religious note was sounded last Sunday night with the unique first "movie" sermon delivered in Los Angeles. Rev. J. Whitcomb Brougher spoke to over 3500 people at the Temple Auditorium, advocating moving pictures as the greatest educational factor of the age. To prove the feasibility of utilizing them in religious work, genuine moving pictures were used—one an educational feature, the other showing the speaker telling humorous stories.

Many directors and prominent actors and actresses of the local studios were present at the unusual service. Dr. Brougher maintained that the Bible has more wonderful scenario themes than the modern human mind can conceive, and predicts that "movies" will be universally used wherever a portrayal of the truth is necessary.

Director General Thomas H. Ince, of the New York Motion Picture Corporation, directed the taking of the pictures showing Dr. Brougher, and in some scenes appears with him. Ince is most enthusiastic over screen pictures as a potent influence in church work.

Dr. Brougher very recently refused an offer to serve

(Continued on Page 23)

## GERTRUDE SHORT AND BROTHER ANTRIM, STAR CHILDREN PLAYERS

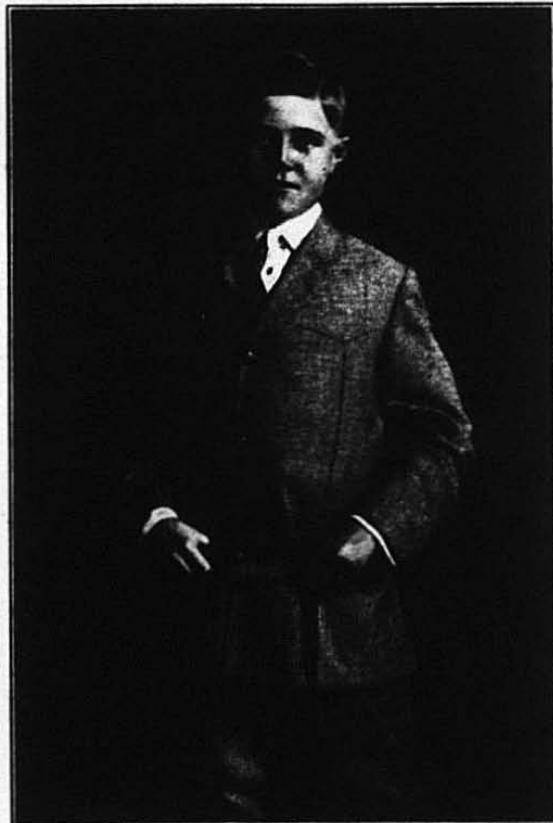
***They Are The Cleverest Kiddies in Pictures,  
"is Declaration of Miss Grace Cunard***

Gertrude Short and her brother, Antrim, are enacting important parts in the great Universal serial, *The Broken Coin*, and are, according to the artistic appraisal of Grace Cunard, the leading woman, "the cleverest kiddies in pictures." Both children have had several years

experience in film work, their talents gradually growing more distinguished.

Gertrude, who is aged 12, has enacted leads in several feature releases, among which was a five-reel Vitagraph production, *The Little Angel of Common Creek*. For many months she was a prominent member of Henry McRae's 101 Bison Company of players, and has been with the Universal forces more than two years.

Antrim, aged 14, also has been with the Universal's players two years. Both the children have been among the theatrical profession since they were three years old, and were on the road with several famous stars, notably Mary Mannering. They live with their parents, Mr. and Mrs. Lewis Short, who also are members of the aggregation of thespians in *The Broken Coin* serial.



ANTRIM SHORT



GERTRUDE SHORT

### DR. BROUGHER LAUDS THE SCREEN ART

(Continued from Page 22)

as director in a moving picture organization which will feature sacred stories. It is said he was offered the handsome salary of \$25,000 a year, but declined to forsake his present duties.

In his sermon, Dr. Brougher said:

"Every faculty that man possesses has a double possibility. It can be used to bless or curse. Personally I believe that every God-given faculty that man has should be developed to its highest perfection and devoted to the service of God and the uplift of mankind. Over against everything that tends to evil the church should put the things that tend to good."

"Pictures have been introduced only as a means of interesting children. We have been very backward in recognizing the fact that old people are just children grown up, and that the things that interest and instruct boys and girls will also interest and instruct men and women.

"Moving pictures are a perfectly legitimate, up-to-date method for preaching the truth. The world is making tremendous progress in all directions. The discovery of new methods in all lines is making men more efficient and more capable in every sphere of activity. The church cannot afford to be behind in the acceptance of any honorable new method that will make more efficient its power to preach the gospel of Christ."



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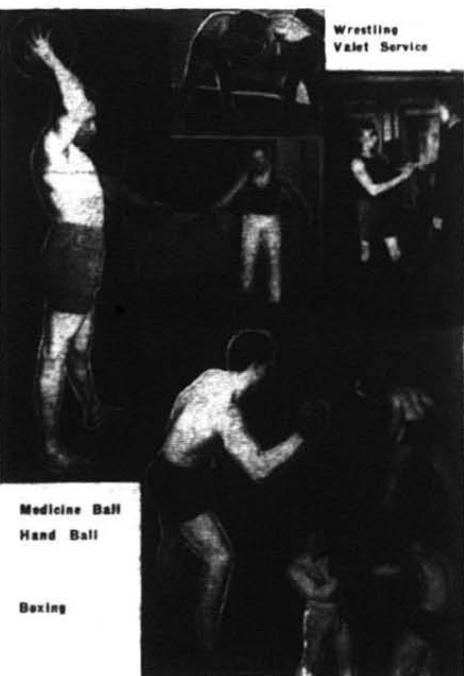
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